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NEW SERIES: Volume XII. Whole No. 300. NEW YORK: SATURDAY, SEPTEMBER 27, 1884. PRICE TEN CENTS.

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At the Theatres.

A Parlor Match was presented here for the first time at Tony Pastor's on Monday night. The house was crowded to the doors. The theatre was intolerably hot and the air foul. Nevertheless the audience enjoyed Mr. Hoyt's farcical absurdity thoroughly and stamped it a success.

Like the Rag Baby and Bunch of Keys, it has very little in the way of a plot. A lot of clever specialties and ludicrous situations, interspersed with gags of the most approved popular pattern, follow each other pell-mell. A descendant of Captain Kidd is gulled by a book agent named McCorker, who, with the aid of a tramp called Old Hoss, makes the old gentleman believe he is a spiritualistic medium and get him into domestic hot water thereby. The conspiracy is assisted by two young and mischievous Kidds. In the course of the piece a number of solos, duets and medleys drawn from various popular comic operas and from Investigation are introduced. In the same scene some funny business is done in the mantrilloing line. Ben Butler is called out among others, and he executes a dance with three legs. Many of the eccentricities which Evans and Hoey formerly displayed in their variety sketches have been roped into A Parlor Match. These performers are very clever in their line. The former is drily, quietly funny, the latter has a quaintly original individuality and power of humorous expression. As the tramp Mr. Hoey convulsed the spectators with his oddities. The rest of the company is composed of good material. Jennie Yeamans as Innocent Kidd pleased the audience with her nimble dancing, her singing and her pranks. Mattie Ferguson, Daniel Hart and R. O. Dungan also found favor for their respective performances. A Parlor Match, unless we are much mistaken, will share the prosperity which has attended the other concoctions of Mr. Hoyt.

* * *

The Grand Opera House was about two-thirds full on Monday evening when A Hoop of Gold was presented for the first time in New York. It is a melodrama by Mortimer Murdoch, of the most pronounced British type. The gallery seemed pleased with its sensational episodes and burst into applause at every possible opportunity.

The plot is made up of old materials, but they are handled with some skill. Richard Wrench, a clerk, loves Ruth, the daughter of his millionaire employer, Henry Bullion, and his affection is returned. The girl's parents consent to the betrothal, but demand as a condition to the marriage that Richard shall take a business trip to Bombay in order to remove the young man from certain evil associations with which report links his name. There are two villainous suitors for Ruth's hand, a doctor and a clerk, who through several acts of the drama devote themselves assiduously to the business of defeating Richard's prospects. The clerk, Welcher Humm, steals £100 and fastens suspicion of the theft upon Richard. The girl believes him innocent and weds him. Then he is sent to jail. After serving out his sentence he starts in to earn bread for himself and his family—a child has arrived meantime. This youngster the father, who by the machinations of the villains is led to question his wife's fidelity, tries to drown in the Thames, but his effort is frustrated by a country squire. Finally the innocent are cleared of taint and the guilty brought to justice.

The scenery is quite elaborate. The picture of the Thames embankment by night was especially effective. George Morton acted Richard vigorously and Georgia Taylor won the sympathy of the house as the wife. Frederick Lennox was good as a turfman, Marmion Scott and a policeman. The other characters were fairly played. Next week Kate Claxton will be seen here as Ogarita in The Sea of Ice.

* * *

A rather numerous audience assembled at the New Park Theatre on Monday evening to pass judgment upon Keller and Cunard's Startling Phenomena. These gentlemen come to us with a European, Asiatic and Australian reputation. In the first part Mr. Keller amused the audience with some clever work in legerdemain—the same feats that have been seen of Heller, of Herrmann and many others—and was liberally applauded. The wonderful automatism, Psycho, solved various arithmetical problems with astonishing exactness. Psycho won the good opinions of the audience and retired amid hearty plaudits.

The Davenport Expose was a puzzling mystery. The cabinet, resembling a mammoth sliding safe, was placed well in front. Mr. Keller, tightly bound, was placed within and the doors closed. Immediately there was a rustling; a tambourine was jangled from one aperture, and a hand was violently shaken from the other. Various feats were accomplished, and as one succeeded another the audience was further involved in mystification. The last act on the programme was given in total darkness—the "levitation" and goblin mysteries. These "phenomena" did not particularly impress the audience. However, the evening was one of merriment; but the music furnished by the orchestra was vile.

* * *

The Pulse of New York, with its strong cast and realistic scenery, was seen at the People's Theatre on Monday night. The melodrama was quite enthusiastically received, the scene in Inspector Byrnes' office and the Locust episode particularly exciting the admiration of the house. The Pulse is just the sort of play that takes in the Bowery, and if we may judge from its reception on the opening night it will do a large week's business.

* * *

Joseph Murphy's popularity was proved again by a large gathering at the Third Avenue Theatre on Monday night, which applauded the star and his play, The Kerry Gow. We have so frequently commented on this performance that it is unnecessary to reiterate remarks that have grown gray in service. Suffice it to say that the representation has lost none of its attractiveness.

* * *

The Seven Ravens runs prosperously along at Niblo's Garden. It looks as if Poole and Gilmore would be the victors in the battle with the Kiraltys. Their theatre is crowded nightly with appreciative audiences, while the Star does not seem to be up to the profit mark in the matter of receipts. At first we were inclined to believe that victory would perch on the banners of the Freres Kiraly, because their spectacle was unquestionably the more expensive of the two. But the armies of supers have been reduced to corporals' squads, the principal dancer has been sent away to strengthen Excelsior, the ballet has been depleted and some members of the dramatic cast have been discharged and inferior people put into their places. The policy of silently cutting down expenses and weakening the performance is more than questionable. The Kiraltys may imagine that the prestige acquired at the outset will carry the piece through a run, but the unsatisfactory receipts should convince them beyond peradventure that the public is an animal not to be deceived or trifled with. It is rumored that Sieba's nights are numbered already and that the travelling Excelsior company will shortly be brought to town to fill out the full term of the Kiraltys' contract at the Star.

* * *

Merry peals of laughter follow the nightly unfolding of Investigation at the Theatre Comique. The piece is a huge success. Nothing funnier than the balcony scene from Romeo and Juliet has been seen on the stage of Mr. Harrigan's establishment, and the opium-joint and other pictures of local life are both interesting and amusing. All of Mr. Braham's songs have caught on, and they are destined to enjoy as much popularity as any of the previous melodies that emanated from his gifted brain. Messrs. Harrigan and Hart and Mrs. Yeamans carry off the honors, but every member of the Comique company, great and small, is an artist in his or her particular line.

* * *

Lynwood is in its third week at the Union Square, and despite the lack of critical approval it received at the outset the houses have increased to such an extent that the Williams and Tillotson season is likely to come out more profitably than even those gentlemen anticipated. Miss Granger and Eben Plympton head a very excellent company, and the play is certainly well acted by them. Messrs. Shook and Collier are preparing for the opening of their regular campaign. Mr. Cazauran is rehearsing the actors in the new piece, The Artist's Daughter, while they are fulfilling engagements on the road.

* * *

Adonis at the Bijou maintains its success steadily. The piece is productive of unlimited merriment, and Henry Dixey as the central figure is rapidly making for himself an unrivalled reputation as a burlesque star. He dances gracefully, sings well enough for the musical requirements of this style of business, mimics with rare facility, and possesses withal a quaint, humorous power that is at once original and irresistible. Adonis does not, of course, belong to a particularly meritorious order of play, but it is by long odds the best of its kind before the public. What is more to the point, the public take the same view of the case and flock in droves to the Bijou.

* * *

May Blossom is running out its last nights at the Madison Square Theatre. The notice of speedy withdrawal has spurred up interest in the performance, and the receipts are considerably larger than they have been. Of the farcical comedy, The Private Secretary, which is to follow on Monday week, much has been written. It is described as a clever adaptation of one of the German dramatist Moser's best esteemed pieces, and, like Dr. Clyde and 7-20-8, by the same writer, it abounds in bouncing fun. A spurious version, Nunky, has already scored a hit in Boston, and from the number of translations and adaptations on the market we may judge that it is a very desirable work. The production of a naughty German farce on the chaste stage of the Madison Square will mark a radical change from the past policy of the house, which has nurtured the Sunday-school drama exclusively. It also shows Mr. Palmer's influence under the new arrangement. A year ago, or even six months ago, the idea of the establishment of the Messrs. Mallory harboring a foreign farce would have been scouted as too absurd for a moment's consideration. Now the Madison Square will leave the province it created and has monopolized since its opening, and enter into competition with Wallack's, Daly's and the Union Square. We trust the new departure will be attended with the same prosperity that accompanied the old line of policy.

* * *

Called Back has been drawing better of late at the Fifth Avenue Theatre. The management assert that the business is now entirely satisfactory. Nevertheless, the piece does not find much favor with the audiences. There is little in it to arouse enthusiasm. The situations are all more or less strained, the story lacks genuine interest, and the dialogue, such as it is of comedy, is stupidly ineffective. However, the book from which it is taken has been so widely read that there is a very general curiosity to see it in its dramatic form, and this desire may be sufficiently strong to ensure Called Back a fairly successful season here and elsewhere.

* * *

In spite of the slating My Life received at the hands of the press, it is doing a good business at the Fourteenth Street Theatre. The houses have increased night by night, and the three weeks' engagement of Madame Janauschek will no doubt fulfill expectations. The acting of the great artiste as Circe, the opera singer, is remarkably clever. Indeed, it is her success in this personation that saves the piece.

The Musical Mirror.

Theo was seen as Marietta in Madame L'Archiduc at Wallack's on Monday. The house was not large and very little favor was given the performance. Theo wore some becoming dresses, acted with unflagging zest and gave most of the life to the performance. Fortunato found a clever representative in Mlle. Lefort, who has become, as we predicted, a favorite. Dupian made the Archduc Ernest exceedingly amusing, and M. Guy and three associates invested the conspirators with plenty of comicality. The chorus sang acceptably. On Tuesday La Jolie Parfumeuse was given. Last night La Mascotte formed the bill. Repetitions of these pieces are to fill out the week. Next Monday the new opera, Fanfreluche, will be presented for the first time in this country.

* * *

Lotta is appearing to large houses at Daly's Theatre. Nitouche tickles the fancy of our play-goers, and the star's dashing personation of the heroine, which displays her versatility and comic talents, is hugely enjoyed. The music is decidedly good of its kind, and some of the melodies, notably the Drum song, are likely to become popular. Messrs. Bradshaw and Darrell are clever in their parts, but the rest of the company are so many sticks. Nitouche will crowd Daly's during the term of Lotta's engagement.

* * *

The Little Duke is in its last nights at the Casino. On Wednesday week The Beggar Student will be revived for a few weeks to spin out the time until after election, when Nell Gwynne will be put up. Millocker's delightful opera will have a cast differing materially from that of the original production last season. Digby Bell will assume the character that Fred Leslie was so happy in, and Laura Joyce, Mark Smith, Lilly Post and Mme. Cottrelly will also appear.

* * *

The Casino concert on Saturday night attracted a crowd. There were many professionals present. Ernest and Victoria Schelling were on exhibition in a box. They were as closely observed as the artists who figured in the concert. Theo sang some chansonettes. For an encore she gave, in Pigeon English, "Where are you going, my pretty maid?" Lefort fairly divided the applause with Theo. Nesfell and Gaillard were coldly received. The orchestral selections were admirably given.

* * *

There was a large attendance at Kenter and Bial's on Sunday night. The programme offered contained a bouquet of songs from Olivette, sung by Misses Lester and Lee and Messrs. Hogan and Humphries. Marie Vanoni made her last appearance in the city before leaving for the West to resume her position in the Bijou company. She gave several chansonettes in her own inimitable style. Other selections, vocal and instrumental, contributed to an enjoyable evening's entertainment. This week, Wainratta, the marvellous wire-walker, takes part in the vaudeville.

Professional Doings.

—Rose Leighton has made a hit in Falka in Chicago.

—Midget is the name of Maggie Mitchell's new play.

—Adelaide Randall has joined Ford's Opera company.

—Flora Eckert goes with the Duff Opera company.

—Carrie Godfrey will shortly leave the cast of Adonis.

—D. C. Anderson is seriously ill at his home in the city.

—Ada Deaves has been added to the cast of Nita's First.

—The Kiraltys are rehearsing two new ballets for Sieba.

—John T. Malone goes with Rose Eytinge as leading man.

—Fanny C. Daboll will go with N. C. Goodwin this season.

—Boucicault is rehearsing Robert Emmet while travelling.

—Called Back has reached its one hundredth night in London.

—Fanchon is in active rehearsal by the Gran troupe at Wallack's.

—An Electric Girl named Collin is electrifying the Parisians

—Vanoni has gone to join the Orpheus company in the West.

—Robert Johnson is supporting D. H. Harkins in the legitimate.

—Harry Sanderson has written a new afterpiece for Tony Pastor

—George A. Schiller has gone to Toronto to sing in comic opera.

—Richard Mansfield returned to the city from Boston on Monday.

—A. C. Gunter is arranging for the production of his play Memories.

—E. J. Parker joined Boucicault at Sandusky, O., on Sunday night.

—Dorothy Dent is the name of E. E. Kidder's latest dramatic effusion.

—Donna Madiuxa has returned from Newport entirely restored to health.

—Materna will spend from January to August of next year in America.

—Lotta will play her usual month's engagement in Boston during the season.

—Harry W. Sewall goes as business manager of Harris' Dead Heart company.

—Cora Tanner and Leslie Gosson will support Walker Whiteside, the boy actor.

—Albert E. Glennie, a Chicago gentleman, has arrived in New York to join Daly's.

—After twenty-five years of minstrel life, Cool Burgess has abandoned burnt-cork.

—Josef Handel is leading the orchestra at McDonald's Theatre, Montgomery, Ala.

—Aimee and Theo will appear together at the Casino Sunday concert two weeks hence.

—Pantomime will be taught at the Lyceum Theatre, Robert Fraser filling the "chair."

—Rowland Buckstone has been appointed stage manager of the Eric Bayley company.

—Lilly Grubb has received many offers, but decides to remain with the Adonis company.

—The Little Joker is the title of Frederick E. Mueller's latest play. It is for Carrie Swain.

—J. R. Furlong replaced Harry Gwynette as Major Markeloff in Called Back on Monday night.

—John Howson will close his season with the Cottrelly company at Philadelphia on Saturday.

—Herbert Archer, Belle Mackenzie and Lillian Calef are popping in Rice's Surprise Party.

—Joseph Hatton will not accompany Irving to America this season. All the better for Irving.

—Emma Hanley, of the Bluebeard company, is ill. Her part is being played by Georgie Lincoln.

—Gaillard, the baritone of Grau's Opera company, formerly sang in comic opera in London.

—Fanny Reeves will play Pauline in Called Back in place of Miss Milward, who refuses to travel.

—Mary Wescott, of Jefferson's company, will appear as Rosa in Joaquin Miller's play, Tally-Ho.

—John E. Kellerd has been specially engaged by the Florences to play Hawkshaw and similar roles.

—Edward Harrigan is now engaged upon a new play. Gilfeather, the Major, will be one of the features.

—Simmonds and Brown are engaging a company to support Walker Whiteside, the boy tragedian.

—Minnie Radcliff, a young actress, aged sixteen, is receiving praise for her acting with the Florences.

—Marie d'Armalda has joined Leavitt's Adamless Eden company. She is a recent English arrival

—Elsie de Vere is in negotiation with several managers, and will probably appear soon at a city theatre.

—M. J. Gallagher received offers from J. K. Emmet and Chapman and Sellers recently, which he declined.

—Harry Miner has taken the American Dramatic Directory in hand. It is being rapidly pushed ahead.

—When Mattie Danielle was at New Orleans during the Summer season of comic opera, she purchased a ticket in the Havana Lottery. She is $4,000 better off.

—Ainsley Scott, F. Casey, C. W. Wayne, J. Tierney, and J. W. Adams are with Billy Rice's Minstrels.

—From William Gill's point of view Aimee has made a great success in English comedy. He wrote her play.

—The new drop-curtain at the People's Theatre, by John Quinn, was used for the first time on Monday night.

—John McCaull will probably produce Nell Gwynne in Boston at the Bijou before bringing it to New York.

—Clara Alberti will play under the management of H. M. Williams this season in Brother and Sister, a new play.

—Duncan Harrison, brother of Maude, will not join the Gunter company for some time. He was lately married.

—The shell of the new Lyceum Theatre is built, and the roofing in and interior decorating will shortly begin.

—C. A. McManus and Harry Hawk, of the defunct Mountain Pink company, have gone home to Philadelphia.

—Percy Hunting has left the Wanted—A Partner company. He will probably engage with The Seven Ravens.

—The Standard Theatre is being pushed ahead rapidly, but it is unlikely that it will be opened before Christmas.

—Lotta places great store on a pretty tea-set presented to her by Henry Irving during her London engagement.

—The Callender Minstrels sailed from Liverpool in the Nevada on Saturday. They open at Hartford, Ct., on Oct. 3.

—Henry Abbey has leased the Princess' Theatre, London, for Mrs. Langtry. She will enter on the management on Jan. 1.

—John Stetson has opened an office in the Gilsey Building on Broadway. Hartley Campbell has a "study" in the same building.

—Louisa is the title of the play in which Janisch will make her metropolitan debut. It is an adaption of Schiller's Love and Intrigue.

—The last nights of May Blossom are announced. A M Palmer and David Belasco are conjointly rehearsing The Private Secretary.

—The Cragg Family, acrobats, now with the Royal British Burlesque company, have signed with Barnum for the next sawdust season.

—Mr. Mallory will shortly deliver a series of sermons at Bridgeport, Ct. He formerly held the pastorate of a church on Twenty-fifth street.

—Marie Heath will play Anna de Bremont's part in Madame Boniface, while the latter is resting. Miss De Bremont is not in good health.

—Langtry has notified several American managers to cancel her dates. They threaten to make it warm for her if she returns to this country.

—Lizzie Simms has declined an offer from Koster and Bial for the season. She played at the Folies Bergeries, Paris, during the Summer.

—Adine Stephens, niece of Mrs. John Drew, will shortly appear in Rehan's company. She visited London with Daly's company, but did not act.

—Marie Conron, Wallace McCreery, Mae St. John, W. H. Fitzgerald, Charles Stanley and George Sweet will be with Duff's Opera company.

—Emma Juch will appear in Dr. Damrosch's German Opera company, and in April next will leave America and reside in Europe permanently.

—Wesley Sisson and Charles McGeachy have purchased land at Stamford, Ct., for the erection of cottages adjoining Gustave Frohman's mansion.

—N. C. Goodwin has secured the right from Messrs. Palmer and Mallory to play their English version of The Private Secretary in certain territory.

—Frederick Lennox, for a long time comedian of the Wilbur company, has made a distinct hit as a character actor in a dual role in a Hoop of Gold.

—Dion Boucicault says his hotel cars are a great success. He will give a reception in them on his return to New York to illustrate their advantages.

—Treasurer Louis Zwisler, of the Fifth Avenue, states that Called Back is doing a large business; that the house was overcrowded on Monday night.

—Impulse will be played in the large cities outside of New York by the Eric Bayley company. In this city, the Wallack company will have it exclusively.

—W. J. Lemoyne, Thomas Whiffen, Herbert Kelcey and M. A. Kennedy will be in the cast of the next Madison Square production, The Private Secretary.

—The Madison Square have had executed three large portraits of Ben Maginley, Joseph Wheelock and Georgia Cayvan, which have been placed in the theatre lobby.

—D'Oyly Carte writes to a friend that the new Sullivan-Gilbert opera has been shelved for the present, and will certainly not be produced in London before Easter.

—Audran has produced his opera, The Snake Charmer, in Paris, under the title The Grand Mogul. It was done at the Bijou by McCaull, but did not score a success.

—Fanchon, which is to be produced by Theo on Monday at Wallack's, is an adaptation from the same opera as Fanfreluche, which was produced by Manager Field in Boston.

—The Fanny Kellogg Concert Company includes, in addition to Miss Kellogg, Louise Rollwagen, D. M. Babcock, B. Listeman, violinist, Leon Keach and several other artists.

—Minnie Maddern will close her season in about two weeks, until after the election, when she will open at Havlin's in Chicago on Nov. 10. Caprice has made a big hit in each city visited.

—The entrance to the Comedy Theatre has been re-decorated, and now much resembles that of the Fifth Avenue. The interior has been completely changed in appearance by a new style of decoration.

—Harry Miner is busy with arranging plans for his new Madison Square Theatre. The boxes will be copied from Heuck's Opera House, Cincinnati. He says they are the handsomest in America.

—Pauline Markham opened under the management of her husband, Randolph Murray, at Delhi, N. Y., on Sept. 20. Her repertoire consists of Two Orphans, Led Astray, Ticket-of-Leave Man and Camille.

Aug 17/84

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PROVINCIAL.

BOSTON.

Four plays new to Boston, two of them new to America, and one new to the stage, were given the past week, which is not a bad showing. Attention may be first paid to Zantia, produced at the Boston Theatre Tuesday evening for the first time on any stage. The only claims to literary merit possessed by this affair is the very ingenious and ventilation of the magic, a parody on "To be or Not to Be" and numbers on "The Seven Ages of Man," which are so good in a burlesque way that they make the rest of the text seem still more dull and tedious. However, a brilliant ballet spectacle can get along very well without encompassing literary merit—indeed, better than with it. Zantia is a great success, as it deserves to be, since its scenery, its costuming and its ballet are the most brilliant, probably, ever seen in Boston. It is useless to attempt description in the brief space at my disposal. An interlocutor theatre-goer about I met in the lobby one evening during the week said that Antoinette Stella reminded him somewhat of Fanny Elsler, and that undoubtedly she as the first dancer have since her day. The other dancers are notable also, and the ballet action as a whole is brilliant. The moonlight ballet in the first act is novel here, each member having an electrical light at her belt or on her crown, that at pleasure flashed brilliantly, and on the darkened stage presented a fire-fly effect that is sparkling in the extreme. Zantia is styled in the bills a "grand fairy musical ballet spectacle," which seems to classify it correctly. Elma Delaro as the dancer, and John D. Gilbert, as Sebet, secretary to the King, seem to have made the hits, the former in singing and the latter in some semi-variety business that is very amusing. But all the members of the cast do well what they are called upon to do, though May Southher, as the Princess, has been unable to sing as yet, being a sufferer from a severe cold. Zantia is to be a run.

The other first performance in America was Nenky, adapted from the same German source which furnished The Private Secretary to the London stage, where it is still a great success, and which you have seen in New York under that name. This is one of the feminine affairs of no kind, and is natural in idea and care in action. The entire co. of the Boston Museum, where the adaptation is being given, appears to fine advantage; but the hit of the piece has been made by Ian Robertson. I may remark here that this gentleman, who was seen in Boston for the first time last season in Sadjeda, with Modjeska, was seen at a disadvantage, since the character of the old rose that he presented was as like Richard Mansfield's in A Parisian Romance as two peas, and, as the latter was seen first, many thought the former a mere plagiarism. But his success as the Secretary shows that he is a character actor of the first order. His "Do you know I" is drowned in roars of laughter, night after night, before he can speak the entire phrase. The house is full nightly, and the piece will doubtless run till the John Gilbert season begins.

Howard Taylor's Cupidon is a beautiful play, not very aptly named, and has been given at the Globe Theatre during the week to only fair houses. Minnie Maddern came here last year for the first time in a wretched piece called Fogg's Ferry, and she has scarcely outgrown the memory of it, though that is only a question of time. Her pronunciation of the little Adirondack wilderness, Mercy, is a beautiful one, charming at all times, and absolutely great by epochs. A person of true and cultivated taste could go night after night just to hear her sing "In the Gloaming," and call it a most exquisite delight, though ready to confess that it was not art, but artlessness, that captivated. The co. in support is good for the most part, the Jethro Baxter of T. J. Hamilton being a delightful presentation, while the Philander Potts of Edward Lamb, the Jack of Henry Miller, and the Wally of H. P. Bowker do not rank much below it. The play is one of the best yet written in America, and Miss Maddern is by far the best actress in her especial line who is on the boards to-day.

Queen is not much of a play, since it is but little better than a shadow of The Banker's Daughter. The co. that presented it at the Park Theatre did not appear to much advantage, if exception be made of Sadie Martinot, who created the comedy part of Florence Nightingale Pinafore in a natural and piquant way that was very charming and rather original. I was disappointed in Louise Pomeroy. Her manner was generally graceful, but her method was too hard and studied to yield the most artistic results.

D. A. M. ran through its second week at the Bijou to fair houses, considering the attractions against it.

The Silver King was given during the week at the Howard Athenæum by the Boston Theatre travelling co. to large houses. Austin and Stone's road attraction for the season, consisting of Barnes's gymnastic show, Captain Forrest's novelty co. and Mlle L.'s burlesque comb., appeared at the Park Square Garden during the week, preparatory to its departure for the rural realms, and made a good showing, giving an enjoyable variety and specialty exhibition.

Items: I was very much amused at reading Clifton W. Tayleure's letter in The Museum last week, calling me to account for a "taunt upon Southern women." The only thing in common or history, to which I can liken the onslaught, is the attack of Don Quixote upon the terrible windmills. I know that this is an unfortunate simile—unfortunate for me, since it forces me to pose as a windmill—but let it stand. Mr. Tayleure must have read between the lines to have discovered a taunt in what I said. I simply stated a fact in my remark, and a taunt or a sneer was the furthest thing possible from my thoughts. I do not think I am "thin-skinned," and I know I am not descended from the lower ranks of Northern life. My ancestors on one side were "born to the purple," and, had as the blood (the finest) run in some of its streams, I am not a little proud that some of that which pertained on the throne of England is now in my veins, though I only say this as prefatory to the statement that all my natural sympathies are with the Southern women of the better class of a generation ago, in their refusal to labor in a public saloon of a lower Mississippi steamer. In 1850, and 1857, I made several trips up and down the Mississippi and Missouri rivers, and subsequently resided in the South for some time, and may be pardoned for thinking I have some little knowledge of what I am speaking—my sentiments are all in favor of what I may term the ideal atmosphere enveloping Southern ladies of those days, and if it is a taunt to protest against a stage manager bringing them down to the level of a too frugal New England idea, why, I am guilty. I recommend a more careful reading of my original remark to Mr. Tayleure, and if I ever meet him shall be glad to toss off a bumper of champagne with him in honor of the Southern ladies.—C. W. Coulduck begins in Boston to-night his fiftieth year on the stage, and before the season is over will pass his seventieth birthday.—David Belasco has been in town, looking after the staging of Hazel Kirke.—Franklin Sargent will be at the Adams House on Friday and Saturday to examine proposed candidates for his new dramatic school.—Edwin Booth's engagement will begin Nov. 17, and continue four weeks.—Clara Morris comes to the Park, Oct. 15.—Charles Frohman has been at the Adams House for several days.—Henry Guthman has been sick for a week. He has conceived several new puns, and when he returns to his position on head usher at the Boston he will find people fighting shy of him for several days.—Louis Cruikshank, who occupies the same position at the Bijou, has caught the passing disease—from Henry, probably, since it is next door—and some of these days he will be hurled down three stories to the street. But I stumped him the other night when I told him it must make Minnie Maddern a well box out to have the crowded houses she deserves.—Speaking about puns I am one of the members of Austin and Stone's co. (a name) Nellie Owen, and conclude there may be something in a name, after all, since she looks to be about "seven years old."—John Gilbert will begin his engagement at the Boston Museum, Oct. 6, and will go out in Speed the Plough, Money, Rosedale, London Assurance, The Rivals, Old Heads and Young Hearts, and She Stoops to Conquer. This will allow the opposite for the fourth engagement, which will follow as stated above.—Manager Field has been quite ill with neuralgia, but hopes to be out in a few days.—Ada Gilman was in town last week. We went in hopes to get the fragrance of A Mountain Pink, but it fled after all and for the play, as the little woman is very popular here.—Agnes Cain will follow Minnie Cowan at the Globe.—Joseph Stanford received lots of congratulations on the success of The Circular.—E. W. Mellinger is the press agent at the Mechanics' Fair Association, and, like his father, the genial Perry, makes a good one.—Rose Stewart sang in crystal concerts in Eastern New York and Western Massachusetts last week and returned home to-day.—Grau's French Opera co. comes to the Globe Oct. 15.—Janisch comes to the Park in February.—The Salvation Lassies at the Boston Theatre was a large one, and people were in attendance who had come from New York, Providence, Portland and other distant cities on purpose to see it.—The gallant is crowding the ladies out of society associations in Boston this season.—Howard Taylor was in town last week.—The closing rehearsal of Zantia began at ten o'clock Sunday night, and closed at five o'clock Tuesday morning. Manager Tompkins' thoroughness is proverbial. He needed it most on assembly Tuesday night.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The regular dramatic season in the Crescent City was inaugurated Oct. 1 in the accustomed manner and place of amusement. The regular array of first-nighters was present in force, and were accompanied by a goodly number of amateur members, attracted there out of curiosity to see the improvements of the house and the new play and co. The theatre had been greatly beautified and improved since last season. New and handsome carpets have been laid, handsome folding opera chairs placed in the family circle and appropriate ornamentation placed throughout. The box-office and entrance have also been made even more attractive than ever before. But the elegant and handsome addition made to the magnificent curtain, painted by Hoyt, of New York. In my judgment it is unquestionably the most elegant I have ever seen in a New Orleans theatre, and is said out rather by comparison with any in the country. It represents rich and beautiful drapery held and caught up by cravens and clusters of brilliant jewels. The coloring is at times rich and deep, at others, bright and gorgeous, all most happily and smoothly blended. The first-nighters in most delightful and loud and frequent exclamations of pleasure and delight were heard on all sides.

The attraction for the evening and week was Harry Vaughn's Kentucky comb. The audience in the lower part of the house did not take very kindly to the play or the acting of it. The galleries, however, seemed to be satisfied with it, especially with Howard's song, Bobby Newcomb's jig, and the more exciting incidents of the play. Business has been good throughout the week, the house being much larger on the opening night than on any subsequent evening. Harry Vaughn himself is a very clever gentleman, and I am sorry to see him basing his financial hopes on such a poor foundation. Morton and Bell's fleeting feet co. begin a week's engagement next. This co. last year opened the season at this house and left a very favorable impression.

Items: The Anne Opera co. are still playing at the Spanish Fort Opera House with the exception of Tuesday and Wednesday nights, when Fatinitza was produced. The Grand Duchess has held the boards. Rosina has been about fair. Mrs. G. S. Forchheimer, who made her debut in the last named opera, has concluded to adopt the profession. The Merry War is announced for production next, and Mrs. F. will attempt Elsa. I understand that Messrs. E. G. Barry and Frederick Bernemann are interested in the management of the co. with Frank Harvey, jr. By-the-way, Justice in the Tupelo, Kan., correspondence of the Mirror, that Mr. Howe informed the manager of the Opera House at that place, that the cause of cancelling his date at that point was that several members of his co. had been stricken suddenly with fever while in New Orleans. This is not true. Miss Beebe and Mr. McWade were both at one time ill, but neither with fever, nor in fact, any complaint contracted here. The latter's illness was chills, to which he was before subject. Mr. Howe's reasons (pretended) were that his contract with managers ahead included Miss St. John and Mr. McWade, and as they left him here he could not go on. There were several good singers here idle at the time. The facts are that he had not sufficient money to go on or to take the people home, though I am informed he made good money during his Spanish Fort engagement. Mr. Howe has been treated very fairly and cleverly by our people, and has hardly reciprocated kind treatment by giving such unfounded reasons for not keeping his contracts.—The improvement in the St. Charles Theatre are great, and this beautiful temple of the drama will be so greatly enhanced as to surprise the patrons at the opening.—The Strategists co. will, during their Raleigh engagement, produce, for the first time, their new play, Non Such.

CHICAGO.

The second week of Falka was fully as successful as the first. Haverly's Theatre has been comfortably filled at every performance, while on several occasions the house has been crowded. The opera possesses the virtue of improving upon acquaintance. Jay C. Taylor, the Tancred, in playing the part much better than during the first week. There are no solos for the tenor, so he interpolates a very pretty song. One of the comedy hits is the Brother Prisoner of Alfred Klein. He shares the applause and laughter of the audience with Francis Wilson. The opera remains another week. The scenic artists of this theatre, under the guidance and instruction of Charles R. Petford, who served his apprenticeship in his profession at old Drury Lane, are busily engaged in painting a dozen new sets for the production of Richard III. by Thomas Keene. The tragedy is to be put on with sufficient grandeur, etc., to ensure a week's run. The experiment is a bold one in these days of ballroom comedy and tailor-made drama. The opening occurs 28th.

The engagement of the Bijou co. in Bluebeard was only fairly successful. The Grand has had many vacant seats the past week. The burlesque was not up to the standard promised by Miles and Barton. Those who remember the same burlesque in the days of Lydia Thompson, with Harry Becket as Bluebeard, and W. Cahill and Pauline Markham, must have a sigh of regret when they watch the feeble efforts of the Bijou folks. This week Barry and Fay appear in a farce called All Crazy. The Hanlons follow on Sept. 26.

The Bunch of Keys co., with Charles Bowser and Lena Merville in the principal roles, played a very successful engagement at Hooley's. This week, The White Slave, one of Mr. Campbell's inventions for making money, will be put on. Maggie Mitchell comes 30th.

The variety co. at the Olympic will be strengthened this week by the Martens Trio, Beatty and Bentley and other specialty people of more or less merit. Pearl Eytinge appears in the afterpiece—a farcical comedy called Baby.

The Academy offered its patrons a very weak bill in Distrust, a semi-sensational drama, without either reason or originality to commend it. Fred Wren, one of the authors, had the family role of a henpecked husband, and did it very well. This week The Pavements of Paris co.

Newton Gotthold, in his new play, Micaiia, had a profitable week at the Standard. The co. is not above mediocrity, and therefore Mr. Gotthold was a shining light among them. His performance of the dual character of Pascal de la Garde and Micaiia was admirable. The part of the Baron de Beauvais, a strong, "heavy villain," was in the hands of Louis Glover, and would, perhaps, pass without adverse comment if the actor had contented himself with speaking the lines, but when he tried to act the effect was almost ludicrous. This week W. J. Scanlan in The Irish Minstrel. Hyde and Behman's Minstrels, 28th.

The Criterion found the engagement of D. H. Harkins a profitable one. The actor appeared in a round of legitimate drama with great credit. His support was inadequate to the demands of Shakespeare and Reiner. This week, Adams' Humpty Dumpty co.

The Chicago Museum Theatre has Distrust this week. The performance of little Arne Walker, as Louise, the blind girl, in The Two Orphans, was a very clever piece of work for one so young. Too much praising may result in spoiling her. A word to the wise, or her parents, is sufficient. The child was made to act when sick the past week.

Amy Gordon and her Opera co. continue to crowd Grenier's Garden, in spite of the chilly evenings. This week Chimes of Normandy is to be put on. The Lyceum is being filled nightly by delighted crowds to witness a capital vaudeville entertainment.

Items: The Dime Museums of the city now number five. All seem to be drawing crowds.—Agnes Haldeck, at present with the Rice Board co. will organize a co. of her own soon, and take the road. Charity Begins at Home, and a musical burletta will constitute the attractions.—The beauties of the oil paintings and statuary contained in the anterooms at Haverly's Theatre attract several hundred people every night from their seats in the auditorium. A large proportion of the visitors are ladies, which gives the vestibules the appearance of an informal reception being given to some distinguished personage. Has Mr. McConnell solved the problem of abating the "between the acts" close-eating nuisance?—Emma Carson is to return to New York shortly.

SAN FRANCISCO.

Sept. 16.

The Wallack co. (and a good one it is) are doing a splendid business at the Baldwin Theatre. Mother Goose's great work, was produced last night to a packed house. Harry Edwards was welcomed back warmly. On the 23d Young Mrs. Winthrop will open for three nights. On the 27th Diplomacy will take its place. Manager A. Haymes invited the members of the press to a parlor soiree, given by the Georgia Wonder, Lulu Hurst, at the Baldwin Hotel. That she has a right to the title, none will dispute. Last night the Metropolitan Temple was jammed to see the wonderful performance. To-night she gives her second and last performance.

At the Bush Street Theatre last night, Fay Templeton, supported by her own company, opened to a fair house in Gentle Cyclia. The little lady has a singular and not pleasant habit, of throwing her arms wildly about, which is out of all meaning. Little West is a valuable addition to the co., and acquits herself very creditably. Signor Carotge (Gus) as Monsieur was at home, and Watson Cushman as Peters did justice to the small part. I would like to see him in the role of Marguerite, as I think him better suited to it than Carotge Traverse, who, though possessed of a well-modulated voice, lacks ease. To-night the Operette will be produced.

At the California Theatre this week Charlotte Thompson and company are producing The Sea of Ice to full houses. The Bijou Opera co., who, after all, are our own as yet, will give us another season at the Grand Central, commencing at the California Theatre 27th, and lasting two weeks.

The Pappenheim opera season at the Grand Opera House, which so nearly proved a failure, is now fairly on its feet, thanks to our German friends, who came so readily to Mme. Pappenheim's assistance.

Items: William F. Bishop and Johnny Williams are with the Kate Castleton co.—Edward Barrett is organizing a co. to take to Los Angeles.—J. C. Williamson is in town from Australia, looking hearty and handsome. He proposes that this week Eddie Keller, assistant treasurer at the California, has become a Benedict.—Kate Castleton's co. are doing good business in the interior.—Crandall and Eastwood return East this week. They terminate their engagement with Emerson's 25th.—J. H. Hankins resumed his old position, that of interlocutor, with Emerson's Minstrels last night.—Lawrence Barrett and co. open to the New Market Theatre, Portland, Oregon, on the 27th.—Cora Cowan did a big business at San Jose.—W. C. Lawrence, a well-known old actor, died at Woodville, 12th. He leaves a wife and two children to mourn his loss.

BALTIMORE.

Ford's Opera House (J. T. Ford, proprietor): Any more from the pen of Planquette is invariably welcomed to the Chimes of Normandy and treasured accordingly; and while it is true that some of his latter works are up to the high standard of the first born of his genius, they contain many beauties which are slighted and hurt by the composition. And this is the case with Fell tongues. From a musical point of view it is a meritorious work, melodious and tuneful throughout, and some of the numbers beautiful. This is especially true of the Orange Girl's song, the Trio song and the quintette in the second act. The libretto, however, is very weak. The plot, if there be any, is disconnected and requires too much imagination on the part of the audience. The opera as done by Ford's co. is different entirely from the printed work, the libretto having been arranged by C. D. Ford under the title of the Orange Girl. Miss Seguin Wallace as Nell Gwynne, acted and sang the part as she always acts and sings everything—like a thorough artiste. The numerous encores afforded her ample opportunities to display her versatility, and her portrayal of the Irish servant in the second act was a charming bit of character acting. Marie Hunter made a pretty and pleasing Jessamine. Her voice is a sweet, light soprano which she uses with good method, and her Tra-la song nightly received a well-earned encore. Fatmah Bland was neither good nor bad as Lady Clare, and Lucy Mitchell played the small part of Margerie very well. Philip Beaston was suffering from a severe cold, and could not do justice to his part. His place was taken during the latter part of the week by George Rosenau. L. W. Raymond surprised his friends by the excellent manner in which he played the melodramatic part of the miser, and George Denham was quite funny as the Beadle. The chorus was weak. The co. is to be strengthened immediately. James Peake joined them here, and the management is negotiating with George Appleby, leading tenor of the late Hess co. On Monday night the two Johns comb. opened to a good house. Next week, Arthur Rehan's 7-20-8 co.

Holliday Street Theatre (J. W. Albaugh, manager): Atkinson's Comedy co. in Peck's Bad Boy closed an excellent week's business on Saturday night. As a thing is good or bad in so far as it serves the purpose for which it was intended, and as this was intended to make people laugh it may be considered good, but—just but—that is all. Frank Mayo in Nordeck began a week's engagement on Monday night to a good house. Next week, Bartley Campbell's Siberia.

Monumental Theatre (J. L. Kernan, manager): Frances Bishop, supported by Alf. McDowell and a fair co., in Muggs' Landing, is the attraction this week. Next week, Comedy Four.

Front Street Theatre (Daniel A. Kelly, manager): The bill for this week includes the American Four, Dorian and Rigoli, acrobats; Sheehan and Coyne, Irish team; Vivian Sisters, vocalists; Bryant and Saville, song-and-dance men; Georgie Parker, serio-comique, and a sparring match between Jack Burke and Steve Taylor.

Items:—On Sunday afternoon, in the lobby of Ford's Opera House, part of which is fitted up as a drawing-room, L. W. Raymond, of Ford's Opera co., was married to Alice May, of McCauli's co., by Rev. J. J. Sims, of Holy Trinity Protestant Episcopal Church. All the members of the co. were present. C. E. Ford was Mr. Raymond's best man, and the bridesmaid was Marie Hunter. After the ceremony all the male members of the co. congratulated the groom and kissed the bride. Mr. and Mrs. Raymond separated Monday morning, and will not meet again for two months. She returned to the Casino, New York, and he went off with Ford's co. to Washington and on the Southern circuit.—Adam Itzel, jr., replaced W. W. Furst, as musical director of Ford's Opera co. It is not definitely settled whether or not he will be the permanent director.—Harry Albaugh, at short notice, replaced one of the members of Atkinson's Comedy co., who was suffering from alcoholic infirmity.—J. T. Ford, jr., goes to North Carolina for four weeks, as manager of a co. went down by J. T., Sr.—W. H. McDonald and wife (Marie Stone) are here, the guests of Mr. Eugene Carrington. They have lately returned from a trip abroad and are looking remarkably well. Mac. is a man that Baltimoreans are always glad to see, professionally or socially.—C. M. Caughy opens his lecture season in Toronto, 29th, and leaves the city for that point this week.—Frank Sargent, of Lyceum School of Acting, was in the city last week, examining applicants for admission. The number was small.

CINCINNATI.

Emma Abbott's engagement at Heuck's New Opera House during past week was successfully closed 20th. Semiramide was brought out 12th for the first time in Cincinnati, with the star in the title role, but failed to enthuse to any marked extent. The role is entirely too heavy for her, and its assumption, to say the least, detracts from the general merit of the artiste's repertoire. The support during the engagement comprised Fabrini, Campanini, Tagliapietra, Annandale, Walter Allen and Marie Heaton, and was satisfactory in every respect. The Knights (Mr. and Mrs. George L.) appear next, presenting Scott Marble's new play, Over the Garden Wall, followed 3rd by the Lactimer comb. for two weeks.

Lizzie Evans in Fogg's Ferry, Maud Muller and Dew-Drop held the boards all the week at Havlin's, with good results in the matter of attracting big attendance. The little artiste is making rapid strides in her chosen profession, and despite the fact that she was suffering from severe cold during the greater portion of the week, her various roles were satisfactorily portrayed. Her support was unusually good. This week Milton Nobles in Love and Law, followed 30th by Patti Rosa in Mazeppa.

At the Grand, T., P. and W. Minstrels filled out the week and attracted largely. This week, Frank Sanger's Bunch of Keys will pipe, followed 30th by the Bijou Blue Beard co., under Harry Lewis' management.

Well-fed Dora, with Fortescue in the title role, was presented during the week, just closed at Robinson's, and though the house was freely papered nightly (the deadheads on Thursday night outnumbering the paying auditors in the ratio of three to one) the play failed to catch on. There is too large a predominance of Fortescue, and he should be limited to occasional appearances, as in bygone days of Pop. The rest of the co. had but limited opportunity. This week, John T. Raymond will make an eighty race. For Congress, and on cold will prevent the ladies in attendance with an attractive souvenir.

Lisa Weimers in Captain Mishler shared in the general prosperity at the People's Theatre during the week. The play is apparently an improvement on his specialty of last season, and the star's earnest, quiet work in the title role made a favorable impression from the very outset. De Lose King's portrayal of the horse jockey was a clever bit of character acting, and his interview with Captain Mishler in the second act fairly brought down the house. This week, Herne's Hearts of Oak comb., followed, 27th, by Harry Lacy's Planter's Wife co.

At Harris Museum the Croquet Party will be produced current week, with Maggie Willett, George Wilson, Harry Thorne, Rachel Anderson, Frank Lewis and W. A. Melvin; and in addition Captain Bates and his wife will be retained. The daily attendance past week has been exceptionally good.

Manager Gabriel's list of new people at the Vine Street Opera House for current week embraces Gibson and Davis, Minnie Dixon, Ophelia Starr, Holmes and Chevalier, Moore and Sanford and Max Hugo. Prof. Farber has been re-engaged, as also Florence French. Business past week reported fully up to the average.

Items.—Captain C. M. Carter of this city has been awarded the contract to furnish the music at the New Orleans World's Exposition, and will receive $15,000 for a six months' season.—Barney Kenally, with his lieutenant, Edward Abrahams, has been in the city for several days arranging for the opening of Excelsior. The roles of Ignorance and Progress will be made speaking parts and entrusted respectively to John F. Ward and Rose Wilson, the latter for several seasons a leading member of the Black Crook comb.—The ladies in attendance at Havlin's on 21st were presented with a handsome cabinet photograph of Lizzie Evans.—It is an open secret that R. E. J. Miles journeyed all the distance from New York to take the part of Cincinnatus in the Exposition pageant on the evening of 17th, and right majestically did the portly manager assume the role. Our country cousins fairly swarmed on Cincinnati during the week—a fact mainly attributed to cheap railroad and the Cincinnati Ball and Pageant, and as a consequence the theatrical attendance was far above the average.—Lizzie Annandale the popular contralto was presented with a massive floral piece 19th, during the performance of Faust, by the local Brotherhood of Telegraph Operators.—Harry Kennedy returned from Stockton, Ill., 19th after a week's absence.—Frank McNish, of Nixon and Zimmerman, failed to "do the turn" 19th, owing to the non-appearance of his partners, who, it is said, were under the influence of too much champagne.—Lizzie Annandale, the popular contralto was presented with a massive floral piece 19th, during the performance of Faust, by the local Brotherhood of Telegraph Operators.—Harry Kennedy returned from Stockton, Ill., 19th after a week's absence.—Frank McNish, of Nixon and Zimmerman, failed to "do the turn" 19th, owing to the non-appearance of his partners, who, it is said, were under the influence of too much champagne.

CLEVELAND.

Bartley Campbell's White Slave ran smoothly through the week at the Euclid Avenue, but did not draw as it should have done. Two seasons ago the same co. turned people away at the Academy. The drama is strong in many of its situations and gives ample scope for a fine acting co. Isabel Morris as the White Slave was powerful. Charles D. Herman was good. Frank Foster ditto. Ignatius O'Byrne created much mirth from his two small characterizations. Emma Abbott gave eight operas during her engagement this week. A large advance sale guarantees splendid attendance. The Silver King follows 25th, week.

Hart's Tribulations, Harrigan and Hart's latest, has been drawing houses, during the past week, accented by the full capacity of the Academy of Music. The play, farce, comedy extravaganza, or whatever you wish to call it, is chock full of break-neck fun. Harrigan and Hart's attractions "catch on" here and invariably take away more than their share of Cleveland's lucre. The Knights of Over the Garden Wall this week; W. J. Scanlan, 25th.

Item: Tree-headed cow was an attraction at the Dime Museum last week.—Cool Burgess, Ida Cushman, Frank Howe, Miss Etta Reinster and the Adams are among the new people to appear this week.

BROOKLYN.

Brooklyn Theatre (W. H. McConnell, manager): Separation was presented Monday evening to a large and evidently well-pleased audience. Ellie Wilton has been promoted to the leading part. Bartley Campbell personally superintended the production. Nevada Wheatcroft imparted to Denton Blair an impressive dignity. Harry Eytinge, John Dillon, Thomas H. Burns, Lida Vane and Virginia Buchanan were excellent. Emma Abbott Opera co. 25th.

Grand Opera House (Saunders and Morris, managers): Queena was well received Monday night by a large audience. Louise Pomeroy rendered the emotional role very well, while Sadie Martinot played the comedy part with her usual vivacity. A. H. Forrest is an admirable successor to Ellen Plympton in the leading male role. Nobody's Claim, 25th.

Park Theatre (Colonel Sinn, Manager): Robson and Crane, as The Cherubs, two merry bachelors, appeared to a well-filled house Monday. Charles S. Dickson, W. G. Beach, W. R. Ogden, George Dickson, Leonora Bentley and John K. Mortimer assayed the more serious parts with commendable ability. Mlle Aimee in Mam'selle, 25th.

Hyde and Behman's: Dawson and Austin's Allied Attractions are appearing to crowded houses. Mme. Olga met with a hearty reception. The Amazon Drill was exceedingly fine, and the musical first-part was well received. The performance ended with the burlesque of Princess Idea, in which all the Attractions appeared.

BROOKLYN, E. D.

Novelty Theatre (Beail and Williams, managers): Patrons are afforded a treat this week in Claire and the Forge-Master. The cast is excellent. Next week, Queena.

Lee Avenue Academy of Music (Berger and Rice, proprietors): Bartley Campbell's interesting and powerful drama, Siberia, is on the boards, and large audiences attend. Next week, Zozo.

PHILADELPHIA.

The leading event of the past week was the engagement of Daly's co. at the Opera House. Dollars and Sense was the opening comedy, and was played on Monday night to a comparatively small house. As the week advanced, however, business improved. Ada Rehan displays the same aptitude for ingenue roles as of old, her only fault being too much prominence to Fiona-tives. James Lewis, John Drew, Charles Fisher and Mrs. Gilbert were all as near perfection as they have ever attained. This week the most laughable of Daly's adaptations, Needles and Pins, will be given until Friday night, when She Would and She Wouldn't is to be revived. For the farewell performance on Saturday evening 7-20-8 will be given. Next week, Eric Bayley's Comedy co. appear in Bolton Rowe's play of Impulse—its first production in America.

Nordeck did a fair business only at the Walnut last week. Why this was so I cannot understand, as the play itself is of value. Bartley Campbell's Separation is the attraction this week. The original scenery, costumes, etc., are promised, and the cast includes many who are favorites here. Separation will be followed 29th by Duff's Opera co. in A Night in Venice.

At the Chestnut Street Theatre The Planter's Wife failed to draw more than very moderate audiences. The current week is being filled by Rice's Surprise Party. The co. is strong in burlesque talent and not wanting in musical ability. The performance to-night (Monday) will be for the benefit of the family of the late Fred. Walz. Joseph Murphy makes his first appearance at this house, 25th, in Kerry Gow.

At Haverly's The Seamstress has taken firm hold on the public. Cottrelly capers about the stage like a veritable girl. She dances with grace, and acts and sings with as much abandon as ever Aimee did in her youth. John Dawson comes in for a large share of praise. Next Monday Falka and Frank Wilson will be revived. We shall miss Winston, whose Edwige was a remarkably clever performance, and whose place it will not be easy to fill.

At the National The Heap of Gold was presented in beautiful style by Manager Kelly. New York is the current attraction and bids fair to draw well. Indeed, the National is reasonably sure of liberal patronage at all times, even when Mr. Kelly has the misfortune to book a "tart" soap. Oliver Doud Byron, in Hero, 25th.

Bartley Campbell's Siberia was given at the Arch last week to good houses. Adele Belgarde, Emma Vaders and Atkins Lawrence did the principal work well. This week Thorne's Black Flag (co. Harrison and Gourlay, 25th.

The Arch Street Opera House will remain closed during the present season.

The New Central offers the Rentz-Santley Burlesque co. in a pot of variety turns, the performance concluding with a version of Orpheus and Eurydice.

Camerons Opera House is filled nightly. This week's programme announces The Coachman's Bride, and a number of unusually laughable sketches and clever songs.

Ot Dime Museums we have more than our share, yet all seem to prosper. Philadelphia has a few local freaks, who might do a thriving business were they to offer themselves to the manager paying the highest salary.

The Horse-shoe Four appear at Thron's Garden this week.—Ida Mulle will draw her admirers to the Chestnut, and they may rest assured she will wear a Capsil un-dress.—The Dime Museums are subsidizing the press.

Later: Separation opened at the Walnut to a good house. All the favorites were well received. J. H. Mason, who does the comedy role, is the only failure.—Daly's co., in Needles and Pins, appeared before a large house. All were at their best.—Rice's Surprise Party had the largest audience the Chestnut has enclosed this season. Ida Mulle and Hattie Delaro made hits.—Thorne's Black Flag drew a good crowd to the Arch.—The National opened the week with New York to a good-sized audience. Lester Franklin did some clever work, but the honors were carried off by Lillie Allen as Dictionary.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): The Shadows of a Great City made a tremendous success, and is pronounced the best piece of its class ever presented here. R. F. Graham, G. H. Barr, George Edwin, Annie Ward Tiffany, Julia Stuart and all the co. down to the very smallest character were excellent in all respects. Bijou Opera House co., in Bluebeard, 21st.

Grand Opera House (John W. Norton, manager): Milton Nobles, in Love and Law, has been doing a fine business. The piece is a success. The Mestayer co., in We, Us and Co., 21st.

Pope's Theatre (Charles E. Pope, manager): The Katie opened the regular season here, 15th, to a brilliant house. The attendance has been large and notably fine in quality all the week. The Hanlons, in Un Voyage en Suisse, 21st.

Standard Theatre (W. H. Smith, manager): Dan Sully's Corner Grocery caught on largely from the opening night. Daly's Vacation, 21st.

Proctor's Theatre (W. C. Mitchell, manager): Power of Money, a powerful melodrama, has run all the week to fair business. Little's World, 21st.

Casino (George McManus, manager): A fine bill has been presented to the week to fair business. Ella Wesner, Kelly and Ryan, Hallen and Hart and others return, 21st.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): The house was opened for the season 13th with Only a Woman's Heart as the attraction. Large audience. The co. is a good one, each member doing credit to the part assigned, with the exception of L. H. Perham who played Walter Diamond. The character could be greatly improved if he would show a little more life and fire. In the third and fourth acts the co. showed to best advantage, especially in the third, where Mr. Beers as Roger and Miss Meadow as Hattie Sandbury received a floral tribute, followed by a call before the curtain. The evening of the 14th, Engaged was presented to a goodly-sized audience. The performance on the whole was not as satisfactory as that of the evening previous. It was not owing to the lack of ability on the part of the co., but because the audience did not arrive the house of the play. C. B. Bishop, Act. 14th and 15th.

HELENA.

Opera House (E. R. Fitzpatrick, manager): Season opened 15th, with Only a Woman's Heart to only fair business. Newton Beers deserves special mention for his excellent rendition of Roger the Tramp. The support was far above the average.

LITTLE ROCK.

Grand Opera House (E. A. Little, manager): Our season opened 19th, with Newton Beers in Only a Woman's Heart. As Roger, the Tramp, Mr. Beers was well received. He and Marie Manners, who took the part of Hattie Sandbury, were called before the curtain at the end of the 2d and 4th acts. The house was packed and all went home well satisfied.

CALIFORNIA.

OAKLAND.

Tivoli Opera House: Last week Damon and Pythias to fair houses. J. S. Lindsay as Damon and Grace Pierce's first appearance at Columbia. For this week great preparations have been made for the production of the Sea of Ice. On the 2d The Wild Flower of Mexico. This theatre has lately been remodelled. The seats being raised. Under the new management it promises to be more of a success financially than heretofore.

Oakland Theatre: The Grismer-Davies comb. have just closed a two-week's engagement. The week of 1st The Count of Monte Cristo was played and for the 8th Mlle.

Dietz Opera House: Owing to so many other attractions here last week the Leonzo Brothers cancelled their engagement.

Arena: Cole's Circus was in town last week for one day. The tent was crowded to its utmost capacity and people turned away. Mr. C. Maxwell, Cole's Press Agent, says they are all highly pleased with their tour as they have played to paying crowds everywhere.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): In the Ranks was produced to large and brilliant audiences last week. Too much praise cannot be bestowed on the excellent co. presenting this powerful melodrama, which abounds in strong situations and appeals to the sympathies of all classes. T. J. Buckley perhaps ranks first among the male portion of the cast; but Frank Kelday, I. N. Drew and Perkins D. Fisher, are not far behind. Mr. Buckley's presentation of Ned Drayton, was strong, manly and artistic to such a degree, as to evoke great applause. Messrs. Kelday and Drew acted the villains splendidly, Mr. Fisher, as Joe Buzzard, was capital. He took a comedy part, and sustained the role admirably. Selena Fetter, by her capable portrayal of Ruth Herrick, added her name to the list of Denver's favorites. Annie Alliston, as Mrs. Buzzard the doting mother of Joe, was realistic and at the same time very funny. All the minor parts were well taken. The scenery was of the grandest description and without doubt the finest seen in Denver in a long time. This week Barney McAuley will make his initial bow, followed by Sol Smith Russell in Edgewood Folks, 28th, and Den Thompson, Oct. 6. Quite a run of comedy.

Academy of Music (McFadden Brothers, managers): The Hidden Hand held the boards for three nights last week and received fair patronage. The cast was made up from the stranded Whiteley's Hidden Hand co. and McFadden's Uncle Tom's Cabin co. Sallie Partington took the part of Capitola. She is most too aged to appear in any other role than Topsy. This week Carleton's English Opera co., with good prospects of success. The Merry War, Fra Diavolo and La Fille du Tambour-Major, will constitute the repertoire. Prices will be raised.

Items: Now that the Gubernatorial contest is over, or rather has settled down to some basis, our people will have more time to think of things theatrical. The bookings at both the Tabor and Academy show excellent attractions coming in rapid succession. Denver can now be called the best "show town" between St. Louis and San Francisco, with its 75,000 people and its Opera House, which is the pride of the city, and which is undoubtedly the finest in the country. The Exposition is now fairly launched on its third annual season.—R. V. Ferguson made a hit as Wood in Hidden Hand. He would do well to join some first class minstrel troupe.—The Palace and Comique offer unusually strong bills this week. There is a great deal of rivalry.—Rafael Joseffy, the pianist, gave concerts Thursday and Friday nights at the Baptist Church. Attendance fair.—There is a dearth of amusement up in frigid Leadville. The people are said to be longing for a first-class entertainment of some kind.—Peter McCourt, the Tabor Grand manager, is so busy attending to Ex-Senator Tabor's business that he is seldom seen around the theatre during the day. The inside workings are under the supervision of J. R. Last, the genial secretary and treasurer, also Phil McCourt, the accommodating box-office man.—Belmont and Hanson have discontinued their Natatorium, and will re-open their rink, 27th.—Manager Watkins of the Bijou Opera co. thinks of starring Daisy Murdock next season.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (F. R. Carll, manager): Robson and Crane played The Cherubs to an immense house, 20th. M. B. Curtis, 24th; Gunter's D. A. M., 26th, 27th.

New Haven Opera House (Horace Wall, manager): Maubury and Overton's Wages of Sin co., seen for the first time in

as for a long time. Annie Baldwin as Ruth achieved a great success; Charles C. Mayhury as the Cotton was excellent. Both were called before the curtain at the close of the second and fourth acts.

American Theatre (LeClair and Ferguson, managers): Business has been good the past week. Week of 23d opened with Stoller Wilson, Carrie Belmont, Conners and Kelly, Thomas Gideon, Billy Williams, Fanny Herbert, Maggie LeClair, and John Ferguson.

Items:—E. Rosenbaum, manager, and Frank Lawton, who takes a leading part in Nobody's Claim, are both old Hartford boys.—Fosepaugh's Circus is billed to appear the 6th of October.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Long and continuous applause greeted Stone Sisters 19th and 20th. The play and co. are strong and the scenery is very fine. Alexander Salvini as Christian Christiansen, Miss Bertie Conyers as Kate Christiansen, and Belle Jackson as Priscilla Sefton—all favorites here—received numerous recalls. Receipts, $600. The Adamless Eden No. 2 gave a musical entertainment 20th, was a great advertising medium during the two days' stay.—Manager Delevan closes his previous entertainment 29th.

DANBURY.

Opera House (C. L. Taylor, manager): Lizzie Clay's Adamless Eden appeared 19th to a big house. The co. is composed of very good people, and considering it was their opening night the play was well presented. Will be Opera co. 26th and 27th.

Arena: Forepaugh's Circus closes the season here Oct. 6.

NEW BRITAIN.

Grand Opera House (John Hanna, lessee and manager): Season-Seaton was presented for the first time here, 17th, to a large and appreciative audience. Receipts, $300. Alexander Salvini and Belle Jackson received deserved applause. The other members of the cast were fair.

Arena: Driesam's Home Show arrived 17th, and has done a big business through the week, giving a good show for the money. Next stand, Waterbury.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Arthur Reiam's co. in 7-reel, 24th, to good business. As to the work of this most excellent co., praise from our would be feeble.

DAKOTA.

FARGO.

Opera House (A. S. Copeland, manager): George C. Miln appeared 19th and 20th in Richelieu and Macbeth.

Coliseum Theatre (W. H. Davenport, manager): Lasse and Billy Healy and Nellie Blair open 19th. Present company: Minnie Lamont, the Bartons, the Shepards, Della Wall, Hugh McNaney, Alice Swann, Lottie Lennon.

White Elephant (Frank L. Gray, manager): Cramer and Clarence, Emma Ford, McGowan and Correl, Kate Wilson, Gay and Levanson, J. C. Sheridan.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Bayliss, manager): Catherine Lewis rehearsed Madame Bonitace 16th, 17th—large business. Miss Lewis and Paul Arthur were the only singers in the co. The prompter has a good voice. The Two Johns co. delighted a full house 20th. It is one of the best things we have ever had. Bennett and Moulton's Opera co. week of 22d.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (Rapley and Kinsley, managers): Lizzie May Ulmer in Dad's Girl, appeared to moderate business, last week. This week, Peck's Bad Boy. Frank Mayo in Nordeck, 27th.

Ford's Opera House (John T. Ford, manager): House re-opens to-night, 22d, with Ford's Opera co. in Orange Girl. Zelda Seguin as Nell Gwynne.

Theatre Comique (T. D. Snellbaker, manager): The Comique did not open last week, as I said it would, but opens this week. Alice Oates and a picked co. will appear in La Jolie Parfumeuse.

Items: The Barrett Club in Among the Breakers and Schmidt and Doyle, at Lincoln Hall, Oct. 31.—Dime Museum has several new attractions this week. Driver's closed, 20th.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Barlow-Wilson's Minstrels closed their engagement, 15th, to satisfactory business. The boards were unoccupied during the week until 20th, when Lilly Clay's Adamless Eden co. played to a full house. Lizzie May Ulmer, 20th, 21st; Grau Opera co., Oct. 1, 2.

Arena: John B. Doris' Circus will be here Oct. 4.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Adamless Eden co. opened the season here, 17th, to a packed house. Most of the audience expected to see a racy entertainment, but were much disappointed. The performance, all in all, was creditable. Barlow-Wilson Minstrels appeared, 20th, to an immense house.

Ford's Opera House: The Keene Dramatic co. presented Kathleen Mavourneen, 15th, to a large audience. The performance was a benefit to Miss Florie Verne, a home amateur of some talent. During the performance, the stage manager of the Keenes, by request of the Ford Association, presented Miss Verne with a fifty-dollar bill, in return for services rendered during their recent performances. At this house, 16th, a colored comb. of this city presented an old, Bowery-like drama, called The Thieves of Golden Gulch; or, Toothpick Tom. The performance was very creditable. Lizzie May Ulmer, 20th and 21st, followed by Tony Denier's Humpty Dumpty, 24th, 25th.

Leonora Gordon Hussey will make her second appearance at Theatre 24th, in the first and second acts of Richard III, and one act of Lady of Lyons.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Barlow-Wilson Minstrels drew fine house, 17th. Receipts about $800. The troupe is this season deficient in vocal force. An Adamless Eden co. had poor business, 18th. Receipts about $300. This troupe is much maligned. The entertainment is very fair and by no means obnoxious to the fastidious.

Item: Manager Clapham, of the Minstrels, informs me that he discharged McNish in Atlanta, Ga., for drunkenness.

ILLINOIS.

CHAMPAIGN.

Opera House: Madame Stanley's Female Mastodon's, 18th, to a crowded house. Good satisfaction.

AURORA.

Coulter Opera House (R. W. Corbett, manager): Little's World, 15th, to a large house. Barney McAuley in a Messenger from Jarvis Section to a light house, 17th.

JACKSONVILLE.

Strauss's Opera House (Frank C. Taylor, manager): Hewett's Musettes to very light business, 17th. The performance was very poor, the leading lady being detained at Springfield by illness. Little's World comb. to splendid house, 19th. Gus Williams, 20th.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Morris and Beck's Power of Money came 10th; medium house; very well presented and received. Fair week. Hayes co., A Celebrated Case, 17th. Wallick's Bandit King to a very large audience, 18th. Joseph Jefferson, Cricket on the Hearth and Lend Me Five Shillings, 19th, to an overflowing house, and was most enthusiastically received. The support was excellent. Largest house of the season. Louis Aldrich, 20th, in My Partner, to rather light receipts. It is to be regretted that he did not secure a better date as My Partner was the most meritorious attraction of the week of 20th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Louise Sylvester and supporting co., 13th, and played The Little Ferret to a light house, having Barnum as opposition. Hewitt's Musettes, 15th and 16th, to light houses. The Bandit King was presented 17th to a small house. Gus Williams, 23d, J. Z. Little's World, 24th.

Arena: Barnum's Show attracted large crowds, 13th.

ROCKFORD.

Opera House (C. C. Jones, manager): Louis Aldrich and a fine co. in My Partner to a good-sized house, 15th. E. S. Parr's Major Britt was a good presentation of a Western legislator. Luse Martin as Wing Lee, the Chinaman, was immense and a decided hit. Dora Goldsmith as Mary Brandon was much admired. Mrs. Louise Morse as Conc Pantland acted the part to perfection. Charles Mason as Ned Singleton. E. A. White as Josiah Scraggs and James Dunn as Matthew Brandon acted their roles excellently. Smith, Waldron, Cromie and Martin Comedy co. to a fair house, 17th.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Mme. Stanley's Female Minstrels, 17th. This co. has been playing in hard luck, and was followed here by several creditors.

STREATOR.

Plumb Opera House (Charles P. Swan, manager): Little's World co. played 13th to a good house. The scenic effects gave great satisfaction, though there was too much agony and gun powder about the play to suit the critical. Hickey's Battle in the Morning co. gave a farcical entertainment to a fair house, 14th. The audience were well pleased.

Items:—Mr. Watson has disposed of his interest in the management of the Plumb Opera House to Charles P. Swan, who is now sole manager. Mr. Swan is a pleasant gentleman, who will exert himself to accommodate and make things agreeable for those with whom he comes in contact in his managerial capacity.

INDIANA.

PERU.

Emerick's Opera House (C. M. Emerick, manager): Rentfrow's Jolly Pathfinders presented Sue Pierce in a Pawl, 17th and 18th, to fair and well-pleased audiences.

HUNTINGTON.

Opera House (C. M. Sayler, manager): Billy Moore opened the season for 23d, 24th and 25th, in Mountain Pinks; Fanchon, 27th, and concluding with Galatea and Pygmalion, 28th the 29th, 30th and 31st the specialties with the audiences, but on the 29th she had a crowded house. Miss Moore as Galatea is a success, and greatly delighted her hearers. Manager Sayler is to be congratulated upon securing engagements for the opening amusement season.

KOKOMO.

Opera House (H. P. Henderson, manager): Gen. H. Adams' Humpty Dumpty and Hall's Circus played to a big-business house, 18th, giving complete satisfaction. The Jolly Pathfinder's came 19th and gave a much better show than at former season. Flora Moore's Bunch of Keys rehearsed in magnificent style for 20th.

Item: Manager Henderson has had the dress-circle of his cosy little Opera House neatly upholstered and repainted. While playing an engagement at Indianapolis last week, the trick pony Senora, of the Adamless co., sustained an injury that will cause him to lose one of his eyes, and probably render him useless for further service.

RICHMOND.

Phillips Opera House (Phillips Brothers, managers): The Halves opened the house 16th, to Vacation, to very large business, and gave the best of satisfaction. They certainly deserved a good house, for they try harder to please than any co. I ever saw. This house is now one of the finest in the state, barring none. It was built after plans by Oscar Cobb; scenery and curtains are from the studios of Seaman and Landon, Chicago. Mr. Seaman claims that the curtain is the handsomest they yet painted. Flora Moore and co. in Bunch of Keys, 20th, to good business. Co. very fair.

IOWA.

DES MOINES.

Grand Opera House (W. W. Shaver, manager): Barney McAuley in A Messenger from Jarvis Section, 15th, to large and enthusiastic audience. Mr. McAuley was twice called before the curtain. The supporting co. is a good one, contributing much to the interest of the play. Jefferson comes 25th; W. J. Florence, Oct. 2.

COUNCIL BLUFFS.

Doheny Opera House (John Doheny, proprietor): The Bandmann Dramatic co., 17th and 18th, gave three entertainments to very slim business. The Bijou Opera Bouffe co. in Orpheus and Eurydice appeared 18th to a crowded house. The scenery, which had been advertised as magnificent, was not seen. The dresses were superb. The audience were highly delighted. Draper's U. T. C. 23d; Florences, Oct. 2; Cal Wagner's Minstrels, 6th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Happy Cal Wagner and his minstrels occupy 23d. Fred. Warde, Oct. 2; Dion Boucicault, 7th.

Items: Arthur G. Thomas was in the city to-day (20th) doing the advance work for Louis Aldrich's My Partner co. for their appearance 23d. Joseph Howard, the colored bill poster of this city, died 16th at his home after an illness of over four months. He had been bill-poster for the past twenty-five years, and will be missed by the managerial guild.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Louis Aldrich and co. in My Partner had a hearty reception at the hands of a fine audience.

KANSAS.

WICHITA.

Turner's Opera House (George Kroenert, manager): Heywood's Mastodons, 16th, attendance and show very thin. New chairs for the house have arrived.

Arena:—Selis Brothers' Circus showed to immense crowds, 18th.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, manager): Sol Smith Russell appeared 17th before a large audience in Edgewood Folks. Draper's Uncle Tom's Cabin co., Oct. 6; Little's World, Oct. 7; Barney McAuley, Oct. 8.

Items: The Bijou Opera co., in Orpheus and Eurydice, who were to appear 15th, failed to meet their engagement on account of illness among their leading characters at Denver.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Callender's Minstrels drew a good house 12th, and gave the best of satisfaction. Heywood's, 23; Abbie Carrington, Oct. 1; Louise Sylvester, 7th to 11th (Fair week); Fred. Warde, 14th, 15th; Sol Smith Russell, 21st; Draper's U. T. C., 25th; Kentuck, 31st.

NEWTON.

Sells Brothers' Circus pitched tents 16th. The town was thronged with people. Though many of the unsophisticated youths and old ones, too, were parted from their pocketbooks, watches, etc., etc., by the persistent pickpocket, yet the circus itself was a satisfaction to all.

PARSONS.

Edwards' Opera House (McKim and Baird, managers): Callender's Minstrels, 13th, to only medium business. Their failure to draw here was attributed to the high prices of admission. Simon's Comedy co. began a week's engagement 15th, playing Solomon Isaacs, Flirtation and Miss to good business. Heywood's Mastodons, 29th.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Maud Atkinson's co. played Queen's Evidence to a fair matinee audience, 14th, and in the evening gave the French Spy to a top-heavy house. Miss Atkinson looked well as the Arab boy. The Bijou Opera co. gave a most delightful rendition of Orpheus and Eurydice to a good house 17th. The company were all in excellent voice, which, combined with their handsome costumes and figures, gave an unwonted amount of pleasure to the audience. Daisy Murdoch, as Cupid, displayed an amount of *chic* and *abandon* that many a star might well envy and emulate. She captivated all masculine hearts in her duo with Stebe, "Thou Art My Own Love." The Orpheus of Harry Pepper was sung and acted finely. The duo between Orpheus and Public Opinion (Augusta Roche) was given in a very spirited manner. Jennie Prince was a charming Eurydice. Riker gave the part of Jupiter with so much gusto as to have the audience at his feet, especially in his topical song. The 18th gave us a rare treat—the Carleton Opera co. in Strauss' Merry War. The co. is so well known and have been enjoying such uninterrupted success in Chicago that it is scarcely necessary to mention the performance at length. Carleton, Jennie Bartlett-Davis, Dora Wiley, Lilee Post, Rose Beaudet Jay Taylor, and in fact all of the co. were received with marks of great favor.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. McCauley, proprietor): The large and enthusiastic audience of last week bore ample testimony to the high favor of the Haniens and the unabated popularity of their clever, but well-worn absurdity, Le Voyage. This week, The Rajah; next, Bunch of Keys.

Masonic Temple Theatre (Meffert and Friedlander, managers): James A. Herne, in Hearts of Oak, played a very satisfactory engagement the latter half of last week. The piece was splendidly mounted, and the unexcelled stage facilities allowed every piece of machinery and stage-carpentry to be brought into play. Herne is supported by a competent co., and the performances were given without hitch or flaw. This week, Dan Sully's Corner Grocery; next, Rhea.

New Grand (J. P. Whalen, proprietor): Tony Pastor's specialty troupe held the boards last week to fair business. There is a marked improvement in the character and quality of his entertainment this year, and the performances were neat, pleasant and novel. This week, Gus Williams; next, Lizzie Evans.

Harris Museum (P. Harris, proprietor): Under the careful and judicious management of Mr. Leach this place has grown rapidly in popularity, and is cultivating and developing a reliable and profitable patronage.

Twelfth Theatre (William Boardman and Co., managers): Monday evening this place reopened for a Winter campaign with Alfred Moore's Humpty Dumpty co. The performances were creditable and upon the whole very good. As this will be the only variety theatre in the city, a successful season may be predicted. The entertainment this week is furnished by a specialty organization composed of the Kilsworth Zazore Children, Mr. Glover, Fraser and Kendel, William Everetts, May Walton, etc.

Items: It wasn't an earthquake that the people in this vicinity felt last Friday. It was Marc Klaw kicking himself behind the grand stand of the Jockey Club. The short ones won and Marc left for New York just in the middle of the racing season. I think his tips gave out.—Samuel Freedlander has organized one of the best orchestras in the city for Masonic Temple.—James Cragg, after a two weeks' visit, has returned to Louisville, Col. He has had a very festive time of it.—W. O. Wheeler, representing Dan Sully's Corner Grocery, is a clever fellow and knows how to advertise.—The readers of The Mirror are delighted at the return of our dear friend Gunther.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): Formally opened for the season by a Lola Hurst, the Georgia Wonder com. of 'em, who gave a surprising performance. Fair audience. Juvenile Matinee Monteria Oct. 1.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The Howard Athenæum co. gave one of the finest variety shows ever seen in this city, and Manager Harris has reason to feel satisfied with the troupe this season. The Two Macs are simply great, and Lizzie Simms gives the dances of all nations in a manner that is artistic as well as refined and tasteful. Watson Carroll, as the Rail Boy, in the afterpiece is the only drawback to the whole entertainment. The show drew good houses 19th and 20th.

Gaiety: Mabel Sylvester has joined Hartee and Mellett's Star comb., who appeared at to Boys 19th and 20th, and her exhibition of fancy work as a portion of her former success here. Battey and Hacker gave a fine double act, and Master Hiram in his sing dances is simply wonderful for a boy of his age.—J. W. Hunt, manager of the Alameda, Bath, was in town the 20th.—Stockbridge has announced his annual course of entertainments.

BANGOR.

Opera House (T. A. Owen, manager): The Howard Athenæum specialty co., 17th and 18th, played to light houses. The co. is a fine one and kept the audience in good humor. Hamlin and Mosier, with their eccentric songs and dances created roars of laughter. The sing dancing of R. H. Hoyt was very good, and the tergo-chorean feats of Lizzie Simms were especially fine. The entertainment was concluded with the afterpiece entitled That Bad Boy, which, being something different from the general run, "caught on" well.

City Hall: The Indians who have been giving outdoor exhibitions on the circus grounds, gave a fine show in the hall 15th to packed house.

Norumbega Hall (Thomas Tracey, manager): Hernandez, the self-styled King of Magicians, 15th, to fair house. He did some very good feats in legerdemain, but they were nearly all old tricks.

Items: F. O. Beal, the well-known owner of the Bangor House, is putting up a large hall opposite his hotel to be used as a skating rink.—Manager Rich and wife, of the Howard Athenæum, were in the city a few days last week.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): J. F. Cronem's co. came 16th and gave the Banker's Daughter in fair style to good business. James O'Neill in Monte Cristo, 17th, to very large house. Mr. O'Neill still makes a burlesque of the last act. Carrie Swain drew another large house 20th in Cad, The Tomboy. Minnie Maddern in Caprice 21st; Storm-Beaten 26th, 27th; M. B. Curtis 28th; Hazel Kirke Oct. 2.

Items: J. M. Johnson, late of the Ada Gilman Mignon Park co. is playing in the variety theatres.—Mr. Zimmerman of the disbanded Little Primrose co. is now treasurer of the Stetson-O'Neill Monte Cristo co.—F. J. McLane, manager of the skating rink here, was married 19th.—Frederick J. Meader's arm, which was broken last Summer, still plagues him. In regard to the Grover-Palmer trouble over the play of Cad, Mr. Meader is sitting on the fence, and will let them settle it between themselves before he takes a hand in the matter.—Treasurer Burrell began his new duties the past week.—The Madison Square Theatre co. will play Hazel Kirke in the following cities in New England, only this season, viz.: Boston 23d, week; Gloucester 27th; Salem 28th; Newport, Oct. 1; Fall River, Oct. 2; New Haven, Oct. 3 and 4.—Roland Reed will produce his new play Humbug for the first time on any stage in this city, 23d. This is the "dog."

MILFORD.

Music Hall (George G. Cook, manager): The Redmond-Barry co. drew a fine house 16th, and presented A Midnight Marriage in a very artistic and satisfactory manner. The play is quite interesting, though lacking in comedy.

NEW BEDFORD.

Opera House (J. C. Olney, manager): On the evening of the 16th the perennial Mr. Rooney appeared to a big house and gave general satisfaction. Many of the specialties were fresh and interesting. The club-swinging and acrobatic feats were unsurpassed. Banker's Daughter appeared 17th to a small house. Taken as a whole, the acting was poor. One or two actors are worthy of commendation, but they were not sufficient to leaven the play, which dragged wearily, and the audience was glad when it closed. On the 18th Monte Cristo was given to a large house by a fine co. James O'Neill as, Edmond Dantes, proved himself a talented actor. The support was very strong, and the scenic effects were never surpassed here. John S. Murphy appeared in Kerry Gow, 19th, to a good house. The performance gave satisfaction. Storm-Beaten, 24th, 25th; M. B. Curtis in Spot Cash, 27th.

Items: Steve Cory, of the Little Corinne comb., is at home on a brief visit.—Messrs. Taber and Ellis, correspondents of dramatic papers here, have been "blessed" the past week by additions to their families.

LOWELL.

Music Hall (Simons and Emery, lessees): A Parlor Match is like all things that come from the pen of Charles Hoyt—bright and pleasing; and with such capable people as Evans and Hoey have surrounded themselves cannot help being a success. A more comical character bit than William Hoey's Old Hoss I have never seen. This was the opening night of the season (15th), but owing to outside attractions there was only a small house. Arthur Rehan's 7-20-8 came 16th to poor business. The co. still contains some of the people who are so favorably remembered from last year, although Virginia Brooks, as Flos, is a poor substitute for Georgine Flagg. Hart Conway marred an otherwise good performance by a bilious English drawl. Robson and Crane had better shelve their new piece, The Cherubs, for it has neither plot nor wit. A large audience was present 17th, who yawned through the dreary mass of twaddle. Mr. Rooney's co. gave a fair variety entertainment 20th to miserable business. The real star of the co. is Charles H. Hoey, whose club-swinging and juggling is marvelous.

Huntington Hall (John F. Cosgrove, manager): The Crimes of London did not draw very largely 16th, but what the audience lacked in quantity they made up in lung-power, and the yells of the gods could be heard for blocks away. Frank Daniels may not be as big a man as Ben Butler, but he received as warm a greeting when he made his appearance as Old Sport, 18th, as Ben did when he addressed his fellow-workmen here two nights later. There was a large house, and the several musical selections were encored again and again.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The bicycle tournament, which at first threatened to be disastrous, in the end proved to be a God-send to Nobody's Claim, as the large number of out-of-town people, disappointed at the postponement of the fireworks, flocked to the house and filled it to overflowing, it probably being the biggest house there will be this season, as there was hardly standing-room to be obtained. The piece was good of its kind, the efforts of Sadie Hasson and Frank Lawton being received with much enthusiasm.

CHELSEA.

Academy of Music (James R. Field, manager): Stetson's Monte Cristo co., including James O'Neill, opened their season here to full house, 15th. Mr. Rooney's New York Star co. appeared to a very fair variety show 18th.

Item: The familiar faces of Managers Stetson and Nick Roberts were visible in the front row at Monte Cristo.—Isaac Stebbins, proprietor of the Academy, fell from a building this morning and broke his right arm.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Muggs' Landing drew a fair house, 17th. J. K. Emmet, Oct. 6.

FITCHBURG.

Opera House (F. A. Carter, manager): Opened 13th, by Evans and Hoey, in A Parlor Match. Fair House. Carrie Swain in Cad the Tom Boy, 17th. House and co. good. Monte Cristo co. to good house, 20th. Mr. Rooney and co. appeared 21st to good house. J. K. Emmet, 25th. Banker's Daughter, 26th.

BROCKTON.

Opera House (H. L. Bryant, manager): Crimes of London to a fair house, 15th. It pleased the gallery gods. Evan's and Hoey's co. made their first appearance in this city in their new play, A Parlor Match, and made the greatest hit of the season. Mr. Rooney's Star co. gave a very good variety show to a good house, 17th. Crowen's Banker's Daughter co. played to poor business, 19th, although they gave good satisfaction. Ida Lewis is especially worthy of praise. Jumbo Davis was the fortunate one of the week, playing to a full house. His orchestra is the best we have heard this season.

City Theatre (W. W. Cross, manager): This handsome theatre is fast reaching completion. Mr. Cross informs me that it will be in readiness for opening by the Ideal Opera co., Oct. 24.

LYNN.

Music Hall (James F. Rock, manager): The Equine Paradox, nine performances to medium business. Professor Bartholomew's new car attracted considerable attention during his stay. It was built by the Laconia Car Co., and is 76 feet long, running on a four-wheel truck, which, the Professor informs me, will be transformed into a six-wheel truck in a short time. The exterior is painted a bright vermilion and striped with gilt. Two life-sized crayon portraits of the Professor, the names of all the horses, and the inscription adorn the outside. The interior is finished in chestnut and ash, and has a concrete floor and blue-tinted ceiling. Ten stalls are provided with a hay window attachment which is folded up while traveling. At one end of the car is the Professor's office, furnished with two stationary settees upholstered in red plush, a table, dressing-case, chairs, barometer, thermometer, and a speaking-tube which runs through the car to an apartment in the other end, called the "superintendent's office," and furnished for eight people. A pipe containing thirty-two gallons of water runs around at the top of the car. A portable bunk is also placed at the top, in which a groom sleeps at night, and from which the animals are fed.

Items: Manager Rock's Star Course will open with the Ideals Oct. 13.—F. B. Hood's Concert Course will open at 1066 Fellows Hall Oct. 23, with the Isham Concert co.—The veteran James E. Murdock will give a dramatic recital at 1066 Fellows Hall 29th.

HOLYOKE.

Opera House (Chase Brothers, managers): Joseph J. Dowling in Nobody's Claim to quite a large and appreciative audience, 16th. Mr. Dowling has an excellent road piece, and the advantage of some very excellent scenery as well. Scenes of London 20th, drawing a good-sized audience. Highly appreciated specimen.

Joseph K. Emmet favorite on next to play, The Strange Marriage of Pete, and Emmet is always heartily welcomed in Holyoke.

Items: The Holyoke Opera House orchestra arrangements are being overhauled, and instead of the cramped, uncomfortable and inconvenient quarters which the musicians have long endured, it will be made large enough to accommodate a full band. A new thousand-dollar piano will also have space. Town is painted red by Forepaugh's White Elephant. Show appears 30th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Season opened 19th with A Rag Baby, under G. A. R. management, to a good-sized audience, who were highly pleased with the comical situations. Carrie Swain, 23d; Pat Rooney, 24th.

Arena: Texas Charlie's Far West Indian Show which is exhibiting on a vacant lot, succeeds in drawing large crowds nightly.

Items: Owing to the withdrawal of F. G. Harrison and Co. we shall only have two local managers,—T. S. Carter who is the manager of the G. A. R. entertainments, and Messrs. Rogers, Dodge and Noyes who are our bill posters. Tom Warfield, formerly with Rogers and Benedict's Minstrels, is the leading attraction at the Indian encampment.

TAUNTON.

Music Hall (A. B. White, proprietor): Mr. Rooney and his All-Star comb. 17th to a good house, Co. fair. Jumbo Davis to large house 19th. Band and orchestra good. Crowen's Banker's Daughter 20th to large audience. Co. good.

WORCESTER.

Theatre (Charles Wilkinson, manager): Business is reported very good for past week, especially that of Storm-Beaten. Leavitt's All-Star Specialty co. is booked for 23d; Wages of Sin, 26th, 27th, and M. B. Curtis in Spot Cash, 28th.

Items: Bigelow's Garden has closed. The business during the Summer was very poor. Notwithstanding the outside attractions, in the way of political gatherings, parades, etc., Manager Wilkinson has faith that the next three months will give better results than the same months last season.—The dime museum business has failed to put in an appearance here this season. The business last season was very poor.—Your correspondent has just returned from a two weeks' trip through the Middle and Western States. He was much pleased to meet Mr. Parsons, of Zanesville, and Mr. Heail, of Columbus, Ohio, both of whom represent THE MIRROR on their respective cities. They are well-known gentlemen of good standing, and fully competent for the positions they hold.

HAVERHILL.

Academy of Music (J. F. West, manager): Opened 17th with the Boston Symphony Orchestra and Professor Churchill, of Andover, who delivered the dedicatory address. There was a good house, and everybody was pleased with the new house and voted it a success. The audience was composed of the best people from Boston, Lowell, Lawrence and Haverhill. On the 18th came Redmond and Barry's Midnight Marriage co., who played to over $2,000 house. The audience was composed wholly of Haverhill people, and were very enthusiastic over the fine stage-settings. The co. gave fair satisfaction, but did not please as a whole, as it was too talky. Crowen's Banker's Daughter co. 20th. Equine Paradox, 23d, week. Manager West has booked some very fine combs. for this Winter, among which are Monte Cristo, Rhea, Ideal Opera co., Boucicault, Robson and Crane, Edwin Booth, J. W. Keene and Margaret Mather.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, manager): Joseph Jefferson presented Cricket on the Hearth, Mr. Golightly and Rip Van Winkle, to large audiences the first three nights of week of 15th. Remainder of week filled by Thomas W. Keene in Richard III., Hamlet, Othello, Romeo and Juliet and Macbeth. Star's acting was excellent. Receipts very large. Shadows of a Great City, 22d, week.

Detroit Opera House (Charles A. Shaw, manager): Mestayer's Comedy co. drew large houses week of 13th. The Tourists and We, Us and Co. were presented. A Wife's Honor, 23d, 26th and 27th.

White's Grand Theatre (Charles O. White, manager): Hyde and Behman presented a first-class minstrel show 13th, 16th and 17th to good business. Mr. and Mrs. Alf Wyman were seen in Vahie, 18th, 19th and 20th, and gave evident satisfaction. Receipts good. Week of 22d, Newton Gotthold in Mystic.

GRAND RAPIDS.

Redmond's Grand (W. H. Powers, manager): Mlle. Rhea presented her much-heralded new play, Yvonne, 12th and 13th, before fair-sized audiences; and it may be said far from satisfied our expectations. The star makes the most of the title role, which offers her comparatively little scope to do herself justice. The support, with one or two exceptions, was excellent. John T. Sullivan was especially good. Big Four, 19th and 20th; Hyde and Behman's Minstrels, 26th and 27th; Mestayer's Comedy co., 28th.

Powers' Opera House (W. H. Powers, manager): Ranch 10 was given 13th and 14th to very light business, which was occasioned to a degree by strong political opposition. The co., presenting the play the year in a very inferior one, suffering in comparison to the co. that visited us last season. Virginius was given 16th by Frederick Warde, and it is to be regretted that he played to poor business, as he proved himself to be one of the leading actors of the day. The audience, while small, was the most enthusiastic of the season. Only a Farmer's Daughter, with Lillian Lewis in the title role, did a rather discouraging business 19th and 20th. The co., while not an especially good one, deserves better patronage. Keene 22d to 27th (Fair week).

IONIA.

Only a Farmer's Daughter drew large house, 13th. Audience well pleased.

FLINT.

Music Hall (Thayer and Page, managers): Frederick Warde in Richard III. played to a small but delighted audience, 13th. He was called before the curtain after every act.

COLDWATER.

Opera House (B. S. Tibbits, proprietor and manager): W. J. Scanlan in The Irish Minstrels, 15th, to a large and fashionable audience and the very best of satisfaction.

EAST SAGINAW.

Germania Hall (S. G. Clay, manager): Rhea in Yvonne, 15th, to a large and fashionable audience.

Arena: Dr. Carver's Cowboy comb., 15th and 16th, at the Base Ball Grounds. Fair crowds.

PORT HURON.

City Opera House (Clay and Buckley, managers): The second attraction this season was Rhea. The play was well received and Mlle. Rhea highly applauded. Rhea is a favorite in this city.

LANSING.

Buck's Opera House (M. J. Buck, manager): Rhea, supported by a strong cast, presented Yvonne, 19th, to a good-sized audience, composed of the elite. This is her first appearance here, and she received a warm greeting, the audience testifying their admiration by several calls and frequent and spontaneous applause. Ranch 10, Oct. 1; Baby Oaks, 2, 3; Josephine Bailey, 16th; Silver King, 22.

BAY CITY.

Westover's Opera House (John Buckley, manager): M. B. Curtis played Spot Cash, 14th, to good house. The play does not take a back seat for Sam'l of Posen; in fact we think it more funny. Rhea played Yvonne, 16th, before a very refined and appreciative audience.

JACKSON.

Opera House (C. J. Whitney, manager): Barney McAuley, 13th, to meagre audience in his time-worn Messenger. Frederick Warde 16th, in Virginius, a half-filled house and a demonstrative audience of the most intelligent portion of the theatre-going people of the city. Mr. Arling as Icilius acquitted himself with credit. Mr. Hudson's Appius Claudius was dire.

Items: Mr. Peterson, of Watson's Wrinkles here today. M. W. Tuhon of Barry and Fay, is expected tonight. Mike comes kinder sudden like.—Wrinkles, 27th, and Barry and Fay in 75 or 40 come 28th.—Henry Berger leaves for New York Monday next.

MINNESOTA.

ST. PAUL.

Grand Opera House (I. N. Scott, manager): Ben Thompson, in Joshua Whitcomb, 13th, 14th and 15th. The quaint old New England farmer, Uncle Josh, as faithfully portrayed by Mr. Thompson, remains as attractive as ever, as fully demonstrated by the large and appreciative audiences that greeted the drama. Mr. Thompson was heartily applauded. Aunt Matilda met with a fitting exponent in Mrs. Daniel Nourse, who played the part in a very acceptable manner. George Beane's Cy. Prime was well taken. Edith Murilla, a very graceful dancer and a good vocalist, added much of interest to the very interesting, and the company with Kennedy Matinees caught the audiences. They had a crowded house every night. Mr. and Mrs. J. J. Hoover, 16th, 17th, 18th and 20th; matinees, presenting The Mighty Dollar and Parts. Crowded houses. Prohibition Weekly, 23d, 24th, 25th.

Olympic Theatre (Edwin P. Hilton, manager): Attractions week 16th. A good olio and comic sketches. A Mother for a Day and The Three Married Men, by the co., to very fair business. New faces: Josie Sherman, Charles A. Vincent, Ida Wilson, Harry Stewart, Louis Shipton and Rose Castelline.

Items: Joseph A. Gaskell, business manager for Frederick Warde co., and Mr. Hamilton, business manager for Barnum's Sketch Club, are in town.

MINNEAPOLIS.

Grand Opera House (J. F. Conlon, manager): Mr. and Mrs. Florence are not regular visitors here, but their engagement here, 15th, 16th, was a most profitable one. For the 15th and 16th the ever-interesting dress Thompson was the attraction. Joshua Whitcomb, as presented by the gentle human which greeted it, must have exciting question. Outside of Mr. Thompson, Edith Murilla and Marionette Bonnee the leading features.

Peters' Opera House (Fleming and Wood, managers): The bill is changed very frequently, and an earnest effort is being made to find something to catch on with as a first success. Uncle Tom, Turned-of-Lower Man, Ten Degrees of Crime and Handy Andy have been given in quick succession by the stock, but business as yet has not been encouraging. A new leading lady has been engaged to support Mr. Florence, and the co. will be improved from time to time.

Items: The Company has been well presented, and shows a desire of excelling now that always prevails a well-managed variety theatre.—The Grand Lodge of the I. O. O. F. met here the week, and as most delegates are accompanied by ladies, they have been superintending.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Hyer's Musical Comedy co., 21st, 22d. Dickens's Comic Club, 24th.

Arena: Barnett's Circus gave two entertainments to a packed canvas, 19th. Everyone well satisfied.

MISSOURI.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Jointly cancelled 16th for Oct. 1. Lizzie Sylvester opens 23d (Fair week) in Little Ferret. Little's World comes 30 and 31st, but does not collide playing against Barnum's Circus on latter date.

NEVADA.

Moore's Opera House (H. C. Moore, manager): Ethel Tucker co. presented Pinafore's Wife, 16th, and Fanchon, 19th, to good houses. Talent of Lizzie Rice, 20th. Miss Tucker's performance of Fanchon was splendid. Indeed she makes a very charming little cricket.

SPRINGFIELD.

Mansfield Opera House (Charles E. Dobbs, manager): Lillian Brown's Jollities opened the season to good business 15th, 17th and matinee. Georgia Minstrels were to appear 20th.

JOPLIN.

Joplin Opera House (H. H. Haven, manager): Lillian Brown's Jollities 19th to fair business.

LOUISIANA.

Barnett Opera House (O. C. Bryson, manager): The Louise Sylvester co. in Little Ferret 19th to a good house, giving a splendid performance. Miss Sylvester is an actress of more than ordinary ability and is supported by a fine co.

NEBRASKA.

OMAHA.

Boyd's Opera House The Customs English Opera co. drew large audiences 20th, 21st, 22d. This is a very strong co. in every respect. It will give Omaha another visit in November. The Bijou Opera Bouffe co. was to present Orpheus and Eurydice 24th, 25th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Lights o' London four nights, opening 19th, before a fair and well-pleased audience. Good patronage all through the engagement. Extra trains from the neighboring towns.

Music Hall (E. C. Aber, manager). Opened 19th, as the People's Theatre, for an indefinite period, having a change of programme three times a week. Good houses.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): A very fair-sized audience attended the opening of Ed. Sothern's play, Where Are They? Monday evening, and were tolerably well pleased with the performance. The piece has been slightly improved since it was played in New York; but still it has no effect

NEW YORK MIRROR

PRINTED BY THE BY G. P. MORRIS AND W. P. WILLIS.

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (5 lines), $1 per quarter. Terms cash. Further particulars mailed on application. Advertisements must reach us by 12 M. Wednesday. Foreign advertisements and subscriptions taken at home office. Also taken by our European agents, The International News Company, 23 Bouverie St., Fleet St., London, England; Emile Turgan, 25 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Lankenner 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-5 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - SEPTEMBER 27, 1884

MIRROR LETTER-LIST.

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Armstrong's Minstrels
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Arden, Agnes
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Arrowsmith, Joseph
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Bingham, W. A. (2)
Black, Miss Georgie
Bennett, Miss E.
Bush, Miss Pauline
Burnett Quartette Co.
Barnes, F. A.
Bernstein, D. J.
Bangsborne, Maurice
Barton, Gussie (Tel.)
Barnes, Robert
Bowers, Susie
Berry, Walter (2)
Barnes, Roberts (2)
Bennett, Miss Estelle
Bailey, J. W. H.
Bush, Miss V. (2)
Barnes, Charlotte
Baker, George H.
Buckingham, Eva
Booth, Edwin (2)
Baird, J. W.
Baker, Emily
Burgess, Neil
Bernard, Fannie
Berger, George J.
Carter, Dr.
Cassili, Miss Sydney
Calhoun, Sam
Campbell, May
Camden, Mar. Jane
Chamberlain, G. W.
Collins, O. B.
Carey, W. E.
Clark, E. G.
Coulon, Jane
Cooper, Hattie
Campobello, Sig.
Castle Burlesque co.
Carleton, Helen
De Camp, J. P.
Dawson, Miss Fannie
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Emmett, C.
Engelmann, Mons.
Foote, Richard
Freer, Miss M.
Grey, Alice
Greenaway, Arthur
Graves, C. L.
Gough, John B.
Gleeny, J.
Goldthwaite, Dora
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Hayden, Sir.
Howard, Genevieve
Hardie, J. T.
Harris, William
Havens, Harry
Huguenin, Charles
Hutchinson, G. F.
Heywood, Louis H. (2)
Hanson, Chas. A.
Hess, C. D.
Harper, C. H.
Hayes, Mr.
High, H. R.
Hunt, Frank
Hart, L. H.
Jackson, Wallace
Jewett, Sara (2)
Jordan, George W.
Kaine, Jas. E.
Kennedy, Frank
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Larkin, James
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Lytle, E. M.
Morrell, Georgie
Maguire, Tom
Mayhew, Chas.
Morrison, Lewis
Morrissey, James W.
Morrison, S. F.
Mongyer, William
Morris, W. W.
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Modjeska, Mme. (2)
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Morris, George O.
Mather, Fred
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Malone, Mrs. J. T.
Nason, Ida
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Poole, Annie
Platt, S. H.
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Peters, John
Pierpo, Miss Minnie
Parr, Charles B.
Phillips, Geo
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Rose, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Robson, May
Richmond, Horace
Rich, S.
Robb, J. H.
Reid, T. F.
Rosenberg, Harry
Roberts, C. W.
Robertson, Charles
Rice, Peter
Sargent, Harry
Salvini, Alex
Stinson, Fred
Schwab, Mr.
Sylvester, Louis
Sutton, Miss Nellie
Seaver, Frank L.
Shelly, Mr.
Smith, Sydney
Stuart, Clinton
Stella, Rose
Sunday, E. L.
Spangler, E. G.
Smith, Arthur
Steele, Geo.
Steele, Harry
St. Aubyn, C.
Sawville, J. H.
Stahl, R. (rel.)
Tracy, Helen
Thayer, Al.
Townsend Camille
Taylor, Mrs. F. W.
Unna, F. L.
Ulman, Louis
Van Lorr, Sara
Ventura, Signor L.
Vane, Sadie
Valentine, Madge
Verne, Bertie
Van Haycke, Sam
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Worley, Lloyd B.
Watson, Harry
Wright, F. E.
Washburn, L. W.
Webster, A. C. (2)
Watkins, H. G.
Woolthrop, Miss G. (2)
White, Le Grand
Wilson, Rose
Wells, Gerard
Young, W. H.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Sumptuous Costuming.

There was a period in the history of the stage, when propriety allowed to royalty and superior persons only, the crown, the wreath, the robe of State and the fur-beloving train upborne by trained pages. At the theatre the gauge of the *dramatis persona* was in a great degree indicated by the apparel; to dress in character was as much exacted as to act in character.

By degrees the fashions of the theatre have changed, and, emerging from primitive simplicity and professional fitness, have become rather exponents of the sumptuary aspirations of the performers personally than of the author's text or the conditions of time, place and circumstance as to historical correctness and compliance with the bias and habits of the part performed. Now the soubrette has her silks as well as the earl's wife or the duchess.

The obvious first effect of such departures from ancient usage is to reduce to a level all the characters in the play, and destroy the vivid enjoyment imparted by color and contrast the light and shade of the scene. Malapropos costuming renders impossible the task of impressing on the audience the true import of the author's text and the true scope of plot and incidents. It operates as a perpetual false light, a veritable *ignis fatuus* misleading the bewildered looker-on. By way of counterpoise, does it really aggrandize the actor or actress? Are they held in higher estimation by virtue of their fine dress?

It would perhaps be an extreme to assert or to say that nothing has done so much in our day to lower the status of the theatre, the home and temple of Art, as over-dressing. It is the taste and authority of the millions and the modiste that are appealed to, not that of the connoisseur and humanitarian, who seek in the theatre the heart of human nature skilfully laid before them in all its honest pulsations and most inward emotions—not the mere shell and outward husk.

The methods of the modern stage tend too much to end with themselves—so much sight-seeing and voice-hearing and it has accomplished its object. On the contrary it is the business of the theatre to so touch the hearts and open the imagination of its visitors and supporters that they will carry away with them a world of special and separate interest which it will be their pleasure at all seasons to recall and revisit when the curtain has closed upon costly dresses and the gilt trappings of gaudy fashion and idle frippery.

Bury the Hatchet!

It was a close shave for the Aronsons in the contest last Monday, but an inch is as good as a mile, and a majority of one member in the Board of Directors is as effectual as if they had elected the entire ticket. All along THE MIRROR has expressed confidence in the Aronsons' cause, which seemed to represent honesty, enterprise and other qualities deserving of support. Colonel McCaull now threatens to carry the war into court, but such a course would not, we opine, increase his popularity among the Casino stockholders. He has made a hard fight, but has been beaten with his own weapons. Let him now accept defeat with equanimity. Had the Aronsons been turned out of the theatre their energy erected, it would have been an instance of unappreciativeness and ingratitude. But they have been sustained by the stockholders, and we congratulate them on their victory. At the same time we would advise Colonel McCaull and the victors to put aside their purely personal differences, declare peace and renew the contract to the success of which both parties have done much to contribute. The McCaull-Aronson alliance is a powerful one, and it has achieved signal success in the presentation of comic opera by an efficiently managed company and in a shrewdly managed house. Union is strength; division may bring disaster to the *impresario* and his business colleague.

Personal.

THROPP.—Above is Florence Thropp, a promising member of a talented family. She is playing with success in Bluebeard and she will be seen at the Bijou with the regular company the latter part of next month.

ELSLER.—John E. Elsler arrived in town on Monday.

CHERIE.—Adelaide Cherie is visiting relatives in Clinton, Iowa.

ABBEY.—Henry E. Abbey is expected in New York about Oct. 1.

OSBORNE.—Rose Osborne is supporting D. H. Harkins on his Western tour.

NILSSON.—Christine Nilsson is expected here on Sunday aboard the *Rhein*.

VERNON.—It is probable that Ida Vernon will return to the Union Square stock.

MASSEN.—Louis F. Massen and Marie Burroughs were joined in wedlock last week.

PRESCOTT.—Marie Prescott has returned to the city. She will shortly appear in Ceeka.

MADDERN.—Minnie Maddern has arranged to go under the management of Brooks and Dickson.

LEE.—Henry Lee is expected from the West to-day, to begin rehearsals with the Fedora company.

MANTELL.—It was rumored yesterday that Mantell had been made a fine offer to take the leading rôle in Lynwood.

D'ARCY.—H. A. D'Arcy is to lead Lena Morehouse to the altar some time during the Welby season in the South.

BARRYMORE.—The Parisian papers have made Maurice Barrymore quite a hero. He has been interviewed in several of them, and styled the American Sardou.

SANSON.—Bessie Sanson has had a relapse, and it will be some time before she can resume her part in the Rag Baby.

MURDOCK.—Daisy Murdock, who replaced Ida Malle as Cupid in Orpheus, has made a flattering success in the part.

GUNTER.—A. G. Custer returned to the city on Sunday. He states that D. A. M. has been doing a good business.

ZAELIG.—F. W. Zaelig, the musical conductor, has just arrived from Europe. He has brought over a lot of cheery song-music.

GUTHRIE.—Francesca Guthrie is winning praises for her performances in comic opera in Toronto, where she has been for some weeks.

LOTTA.—Lotta will not play anything but Nitouche during her New York engagement, and probably nothing else during the season.

MULLE.—John A. Markey has introduced into Pop a burlesque on Orpheus and Eurydice which affords Ida Malle a chance for her specialty.

ST. QUINTEN.—Lizzie St. Quinten has closed her Summer opera season in Toronto, and is now about to secure the Dominion with a 6x8 company.

RUSSELL.—While in London, Annie Russell was offered a place in the Haymarket company. During her stay she was under the tutorship of John Ryder.

DOLARO.—Mme. Selina Dolaro, looking as though all her years had been sunshine and South wind, is in the city waiting, Micawber-like, for something to turn up.

EVANS.—Lizzie Evans played Dewdrop in Mount Vernon, O.—her former home—the other night, to the largest house ever assembled in that town. She was overwhelmed with floral gifts.

DE BAR.—Blanche De Bar is in town, preparing to join The Pavements of Paris company. Miss De Bar has been absent from the stage a couple of years, during which she has taught elocution in Baltimore.

HANCHETTE.—Miss M. E. Hanchette, who has been studying abroad, under the Abbé Liszt, will return to this country in a few days. Miss Hanchette will go at once to San Francisco to fulfill concert engagements.

HALL.—A. Oakey Hall is back again in London. He was entertained at dinner on his return by the authors of The Silver King. Clement Scott, Samuel French and many other notables and semi-notables were present.

WILLIAMSON.—J. C. Williamson, the Australian manager, has arrived in San Francisco. He telegraphed on Tuesday that he will be in New York on Sept. 27. Mr. Williamson is a big man in Australia; he was once a big man in Oil here.

LEE.—Laura Lee, who has made such a hit as a ballad-singer at Koster and Bial's during the past eight months, will shortly be married and retire from the stage. She will make her last public appearance as a professional on Sunday evening.

ST. MAUR.—Harry St. Maur writes that while in London he secured a star who, as he expresses it, is "no end of a new actress." He proposes to bring her to this country at once. Mr. St. Maur is at present in Paris doing the principal theatres.

CAZAURAN.—A. R. Cazauran has been on the road for the past three weeks rehearsing the regular Union Square company in The Artist's Daughter. He returned on Saturday, and expresses himself as much pleased to get back to the Rialto.

MILLER.—Joaquin Miller has been secured by Max Bachert for a lecture tour. His discourse is called "The Danites of New York," and it will include a *resume* of the careers of Gould and Vanderbilt and the Wall street experiences of General Grant and his associates.

COGHLAN.—At Haverly's Theatre, Chicago, the Wallack company will be joined by Rose Coghlan, who will appear in Diplomacy. Sophie Eyre will remain with the company—if there is room for two leading women in one theatre, one of them being Miss Coghlan.

MARTINOT.—Sadie Martinot has been specially engaged to play Fuchsia Leach, the American girl, in Moths, during the engagement of the Wallack company at the Grand Opera House and People's Theatre in New York, and when they appear in Brooklyn.

BUCHANAN.—Robert Buchanan will remain in America all Winter. He has taken rooms on Madison Square, where he is at work on his plays. He hopes to produce The Nine Days' Queen here, with Harriet Jay in the title rôle. He is writing a play for Adelaide Detchon.

LEWIS.—At Easton, Pa., last week, during a performance of Madame Boniface, an impertinent but enthusiastic student threw a pretzel at Catherine Lewis' feet. Miss Lewis picked it up and ate it, and during the process of mastication received round after round of college yells.

MCCULLOUGH.—John McCullough opened his season in Milwaukee last Thursday, and received a great ovation. But a correspondent writes: "The tragedian is much changed, and appears to have aged ten years in a single season. His utterance was slow and feeble and his acting nerveless."

MICHELS.—Mme. Ivan C. Michels has been engaged by the Lyceum management to teach elocution and stage-business. She is preparing a series of lectures also, to deliver to her classes. Mme Michels will be a valuable acquisition, for her experience goes back to the "palmy" days, when she acted with Macready and his contemporary stars of note.

MAGINLEY.—The rotund countenance of Uncle Ben Maginley beams on THE MIRROR's first page this week. Mr. Maginley is a painstaking, artistic actor as everybody knows who has seen him as Tom Blossom in the Madison Square piece. He possesses more benignity to the square inch than any other man in Christendom—and it's not superficial. To know Mr. Maginley is to like him, for he is as sociable as he is benignant.

The Giddy Gusher.

You often hear some one speak of the realistic death-scenes of the stage. I know doctors who haunt theatres to study the symptoms of various diseases, so fine have the actors got their art down. 'Tis pleasanter than walking the hospitals, and considered by young sawbones just as thorough a way of getting a medical education. Comparative anatomy, studied from an orchestra seat with an opera-glass, is ever so much nicer than a dissecting-table and a scalpel. Perhaps the faculty have not noticed what a remarkable exhibition of the action on the human frame of the new dramatic disease Ned Harrigan is giving in the last of the first act of Investigation. He gives the cause and the effect with rapid and wonderful fidelity. He partakes freely of that glucose pudding, and as the curtain falls his noble hat is seen to swell and hump itself—his brow expands, his temples bulge—and there he sits, a frightful example of the prevalent thespian complaint—Big Head. True to Nature, Ned shows us what brings on that dread disease—*Pudding*. An actor gets a pudding, and the big head follows as surely as trichinosis does raw pork. We watch the papers for the reports of the cholera; we gasp over yellow-fever reports within our gates, and yet we take little heed of that dire scourge Centre-of-the-Stage Big Head. There are two species of this malady, the chronic and the intermittent. Mansfield and Freeman have the intermittent, and Barrett and My Sweetheart have the chronic—but it's painful in any form, and contagious to a dead certainty.

* * *

I know a little girl who has been eighteen months out of an engagement—has been in the deepest financial and professional distress in consequence. She gets a smallish part this fall in a travelling company, plays it prettily, and has several kindly notices, written in red ink by several friendly hands. And the first week she announces her intention of starring next season. Said to me in confidence, and with confidence, "That she would not work for managers another year, but would get a piece and start out for herself."

"Why, look at the Earthquaker," said she (that is the name of the play she's out with); "see the business they are doing; ain't I a fool to be taking $25 a week when I might have the whole?"

I timidly suggested that the leading man and the leading lady and one or two character people had something to do with the good times.

"My dear," interrupted the sufferer, "have you read my notices?"

"Yes, and written some of 'em," I responded.

"But did you see Wheeler's?"

"I did, and you mustn't set too much store by it. Wheeler was in that benignant frame of mind the night he saw you that he wanted to pat the whole world on the back."

"And the *Telegram* was delicious."

"Yes, that dear Morris; he could no more find it in his heart to say an unkind word of a lady than he could of The Pulse of New York."

"I'm sure," went on the persistent maiden, "that the *Herald*, often so cruel, was very just and true in its criticism."

"Let me see," said I; "that was the article that ran this way. 'We now come to Sissy Sweet, played by Miss ——. Why do we like her? Because she's bully. Why do we say so? Because we are bully.' That's Joe Howard, and if you ever examined his head—he don't put a hair in your way—you'll find his Girly-Girly bump goes from ear to ear—from his spinal column to his collar-button in front—it has knocked out his Veneration and spread all over his Reverence."

"I'm afraid you did'nt see the *Times*," faltered the invalid. "Did'nt I? Fred Schwab wrote one as I dear Smith the other. Fred has got an iron-grey terrier dog who decides his treatment of men, women and things. Fred takes that dog for a constitutional through Seventeenth street to Fifth avenue six times a day. Now if he has to whistle that dog out of five areas a day and a courtyard, he goes home exhausted and writes an easy-going, pleasant notice—if the dog trots straight along Mr. Schwab, with unimpaired vigor, criticises the head off you on his return home. You struck him on a day when the dog had tantrums. As for the other *Times*—Smith is so proud of his Press Club and so taken up with little resumes he has no time to consider small things, but takes it for granted they are nice and goes and says so."

"Allowing all the others are as you describe 'em, just let me read you one from that always dreadful *Spirit of the Times*. You know that the critic of that paper would find fault with a glass of milk."

"Never," I cried. "You are small and clinging and mushy—he likes 'em that way—insipidity is inspiration to some men, and Stephen fully believes his mission on earth is to comfort and sustain drooping insignificance of the female sex." By this time the poor little actress began to see that she was being outrageously talked to, and she got real mad, and said I was real mean to disparage her dear sweet notices—that they were all true, and she should surely go starring next year, and I should see she would.

* * *

I don't know that the enlarged cork affects women half as much as it does men. At least they have the discretion to conceal it, as many a women has died of a cancer that nobody dreamed she had. But, oh my! the masculine sufferer is like a bonfire on a hill—seen by all men. Out there in the South Pacific Ocean, where the Sandwich Islanders lead a happy, peaceful, life they have a colony of lepers—and around the infected district, a high, white fence is built of slats nailed a foot apart. The variable head is one of the features of that disease. A head that can be thrust between the slats at 2 P.M. can't be pulled back at 4. The leper is of an inquisitive turn; the place is always visited by every stranger on the island, they loaf around and talk to the penned-up sufferers. After the visitors go away it's no unusual thing to see these big heads projecting between the fence bars waiting to subside sufficiently to be taken home by their owners. Over on Union Square that thing happens every day; the heads are stuck between the bars of the Morton House and the Hotel Dam, and they are on exhibition from 10 till 10.

Any one building a new grammar can pick up enough personal pronouns to furnish a dozen editions in the space covered by the posters of my loved Collier.

* * *

One day this week I was visited by a leading lady who never by any chance talks herself or lets you talk on any other subject than her own fair person, her costumes and her achievements. Every woman on the stage is jealous of her. Every man off the stage is in love with her. Her life, one would say, was a constant struggle to retain herself and restrain others. I took two square hours of this sort of thing, and gradually it dawned on me that my mind was weakening and I was becoming irresponsible. I knew the fate of Lucrezia Borgia, but I never remembered any harm coming to a woman for strangling another. On the dressing-case lay a dog-collar necklace with which I had cut my own throat a night or so before. How easy it would be to ask my tormentor to try it on, and then to take a couple of turns in the blamed thing as they do the garotte in Spain; but I controlled my benevolent impulses and escaped—"out of the frying-pan into the fire."

* * *

At Brentano's I met a juvenile man who has a wild idea he is the beauty of the stage. I had to listen to the account of his last triumph; I had to read the most fervent of his latest batch of love-letters—and I took advantage of a passing and casual acquaintance to fly. This time it was a Briton of burly build who stopped me. He had left such a magnificent position abroad—such a lovely home—such swell friends for the wilds of New York. He missed his clubs, he pined for the companionship of lords, and he drooped amid the commoners of this dreadful land.

But I said: "I suppose the ducats you will get for elevating the looking-glass to the countenance of Nature will be about three times the number you ever got for the same job before. If those blessed lords won't come down as handsome as we poor Yanks, it may be as well to stifle your regrets and earn your money with a smile."

Having delivered myself of this chunk of wisdom "again I urged on my mad career." This wasn't a very good day for heads, but the new disease seemed raging. From afar I beheld a much talked-of young man, a very clever young man, and lest I should discover that Dixey had the bulge, I climbed into a stage and went home.

* * *

I can't tell when I have been so agreeably disappointed as I was the other afternoon, when, by an accident, I dropped into the Bijou. Some one had said that Adonis was a trashy piece and its presentation of little account.

I never did like Mr. Dixey on the stage. When he and Lou Harrison were doing Horrors and kindred plays I positively disliked him. When Stetson had him on the brain I nearly quarreled with that pal o' mine over his delusion. Confusion made me ill, and somehow his name on a play-bill gave me cold chills. But from beginning to end of Adonis I was amused and delighted. As a dancer, a singer, a sleight-of-hand performer, a mimic and an actor, Dixey is the best combination of all these accomplishments that we have ever seen in New York. And I devoutly hope he wears the same size hat he did a year ago. I wouldn't meet him for anything till I was sure of it. What a delightful thing it would be if, being as clever as he undoubtedly is, he was unaware of it. What a wonder among men, a Bartholdi statue among actors, that fact would prove, if with his varied accomplishments, joined to his ability and dash and grace, that Dixey had an ordinary-sized head. I should certainly withdraw my affections from the thirty-five worthy objects on which it is now disseminated and centre it on that paragon of creatures, the man with a solid head.

Yours, GIDDY GUSHER.

The Usher.

In Gateway
Stand him who can! The ladies call him sweet.
—Lowell's Lesson's Lover.

Last week THE MIRROR published a paragraph to the effect that the name of Madame Julie de Ruyther was being used prominently on the bills of Leavitt's Adamless Eden party. Madame De Ruyther is indignant in consequence. She says "I was offered a large salary before the tour began by Mr. Leavitt, but I did not care to leave the city and would not travel under any circumstances with that company when I learned something of its character. The use of my name is unauthorized." The lady's indignation is just. This sort of business not only misleads the public but injures the reputation of the artist whose name is stolen. The practice, I am sorry to say, is not confined to Leavitt. Several managers of presumably reputable attractions are doing the same thing.

* * *

I hear that the Wallack travelling tour has been a gigantic failure. Advices from San Francisco state that the business has been something vile and that the bill is being changed frequently in an effort to pull up the receipts. Mr. Wallack does not suffer, however, for I understand that he gets a certainty of $2,500 a week, with no risks, for his people. The loss falls on the Frohmans.

* * *

Kit Clarke is still enjoying himself piscatorially at the Rangeley Lakes in Maine. A letter just arrived from those wilds says that the writer is toasting himself before blazing fires and sleeping under the heaviest covering. "I have had some fishing this Autumn," he continues. "To-day I hooked and landed a trout that weighed eight pounds with a rod weighing six ounces. Alexander after knocking out all the one-horse world at that time in existence could revel in no more glory than I have around this camp to-day. Come here awhile if you want to "locate" an appetite that will overwhelm your landlord at the Windsor. A couple of weeks in this 'glorious climate' will put a rosy complexion on your countenance outrivalling the hair of King Rufus."

* * *

Another manager who has been enjoying himself in another way several thousand miles further off is Edward Kidder. He thinks Paris suits him exactly; Berlin is not bad but Vienna, with its ill-paved streets and exorbitant charges, is a good place to stay away from. "Ever since we landed at Rotterdam," he goes on to say, we have seen women toiling in every conceivable way but it remained for Prague to cap the climax. There we saw a woman mixing mortar and carrying a hod up a thirty foot ladder on a new building that was going up." Kidder expected to be in New York about the middle of this month, but I haven't heard yet of his arrival.

Rachel Sanger's Death.

Rachel Sanger, the wife of James Scanlan, died at her residence in this city on Monday. Miss Sanger was an English actress of considerable reputation. She came out here as a member of Abbey's Park Theatre company, but never having had good parts failed to win distinction on our stage.

Mr. Scanlan's circumstances are not good, so Ben Baker, secretary of the Actors' Fund, immediately took action in the matter, and made arrangements for the burial of the deceased actress. Samuel Colville, who knew her well, has been generous in rendering assistance. Mr. Scanlan is almost distracted with grief. He does not seem as yet to realize his loss. The funeral will take place to-day at the Little Church Around the Corner.

Mr. Tillotson's Protest.

The author of Lynwood has unfolded to a MIRROR reporter his plans for the season. He complains that his relations with his partner, Mr. Williams, have been misrepresented.

"It is stated," remarked Mr. Tillotson, "that Mr. Williams regrets that he engaged in partnership with me. That is not so. His confidence in my plays is unshaken. We have nothing to complain of in the results. Of course the very hot weather of the early season affected us seriously; but all houses suffered in common with the Union Square. Since the weather has moderated business has been good—I may say very profitable. Out-of-town managers have offered dates in abundance. It is untrue that we could not secure a Philadelphia date. Why, Queena has played to excellent business in Philadelphia, Boston and Brooklyn, and the press treated us very favorably. Three of my plays will be on the road this season. The Planter's Wife has been a success. If it is not, how is it that it has been played so long? I am not interested in backing it, nor is Mr. Williams. We are satisfied with Lewood and Queena. I have another play, Our Home, which I will not present until next season."

"You are at law with Miss Lillian Spencer, are you not?" asked the reporter.

"Yes, but I prefer not to speak about the matter. Miss Spencer's engagement was a back set to Queena, and we were justified in our action in replacing her."

Scramble for Theatre Sites.

During the past few days it has been rumored that a new theatre is to be erected upon the block bounded by Broadway, Sixth avenue and Thirty-fifth and Thirty-sixth streets. A reporter of THE MIRROR called yesterday upon J. Romaine Brown, the real estate agent, for particulars regarding the proposed building, which, it is said, will include a theatre, dancing hall and a combination of amusement enterprises.

"I can give you but little information," said Mr. Brown. "Negotiations have been going on for some time in regard to the property you mention. You would be surprised to know the number of applications we receive for sites upon which to erect theatres. Only last week we received three applications for land on Thirty-third street, near Fifth avenue, a block at Thirty-fourth street and Broadway, and other property in the neighborhood. I expect to close with one party for a site, but do not care to divulge names."

A Fracas on the Square.

The Square was in its usual quiescent state yesterday at one in the afternoon. The customary crowd of actors, managers and agents hung about the entrance of the Morton House and lounged against the bill-boards of Mr. Shook's theatre. A tall man, with iron-gray side-whiskers, dressed in a dark suit of blue and carrying jauntily a cane which had seen some service, approached the Rialto in a leisurely manner, and was accosted by another tall man, with an iron gray moustache and of martial presence. The man with the side-whiskers was Clifton Tayleure; the man with the moustache was A. K. Fulton, of the Baltimore *American*.

"How are you, Tayleure?" said Mr. Fulton, extending his hand.

The patrician features of Mr. Tayleure's countenance assumed an expression of lofty anger.

"If I take your hand," replied the latter gentleman, in clarion tones, which instantly aroused the interest of a score of bystanders, "the act will imply that remarks I have made in print concerning your late father are acknowledged to be true by you, sah!"

"But it won't imply anything of the sort," rejoined Mr. Fulton, with fire in his Baltimorean eye.

Here the conversation ceased. Mr. Tayleure raised his cane and aimed a savage blow, which landed on Mr. Fulton's bump of combativeness. A ring formed, and for a few minutes the proceedings would have done no discredit to Messrs. Sullivan and Mitchell. Fists were not employed, most of the execution being done by the useful and ornamental weapon before mentioned. The first blow was followed by a dozen or more, which rained down like lightning upon Mr. Fulton's devoted head. Mr. R. E. Stevens, who was one of the spectators, attempted to interfere and separate the combatants. But this laudable design was not appreciated by Mr. Tayleure, who directed his active cane toward the would-be peace-maker. After receiving some drubbing Mr. Stevens concluded that valor was best tempered by discretion and retired from the arena.

Then Mr. Tayleure turned his attention once more to Mr. Fulton, who was dazed by the fury and rapidity of the first assault. Seizing his antagonist by the arms, the manager waltzed him across the sidewalk to the iron railing in front of the hotel and began jamming his head against the spikes with which it is surmounted. There were large crowds collected by this time, but no one of the noble Thespians deemed it necessary to put an end to the brutal scene. Finally Mr. Fulton was saved further punishment by the appearance of an enterprising bootblack, who charged in between the assailant and his victim and put a stop to the fight.

Mr. Tayleure walked away unmolested and boarded a car. Then a policeman by some mistake came forward and asked the battered and bleeding Mr. Fulton if he wanted to be arrested. Mr. Fulton declined the invitation and was led to room 161 in the Morton House, where after his wounds had been dressed by a couple of physicians, he was seen by a reporter for THE MIRROR.

"The cause of this row," said he, as he ruefully contemplated his bandaged head-piece in a looking-glass, "dates back to the time of the war. Tayleure was then a lawyer in Baltimore, and he was connected with the *American* staff, of which my father was the proprietor. After a time he severed his connection with the paper in an amicable manner and went South. After my father's death Tayleure wrote a letter to a Boston paper reviling my father's memory, and asserting that in the columns of the *American* the latter published articles inimical to the Union cause. Anybody who knew my father and his political principles knew this allegation to be absolutely false. But I took it deeply to heart and searched the files of our paper for any article susceptible of such a construction as Tayleure insinuated. None was found, and I answered Tayleure's letter, stamped his statement as lies, and challenged him to prove his accusations. He was unable to do so, and the matter dropped. We met for the first time since on the Square to-day. Cherishing no animosity, I held out my hand to him, and he replied insultingly. Hot discussion followed, when without warning Tayleure struck me with his cane. The attack was so sudden and fierce that I was unable to defend myself. I have been visiting New York for a week and intended to return to Baltimore on Saturday, but I'm afraid my injuries will confine me here for a couple of weeks."

Mr. Fulton's left eye is badly cut and swollen. There are six contusions on the top and back of his head. He is a tall, heavily built, muscular man, who looks as though under ordinary circumstances he would be able to make things lively for Mr. Tayleure. Peacemaker Stevens wears a big head as the result of his interference.

Mr. Tayleure called at THE MIRROR office shortly before the fracas. He then complained of the condition of his right arm, which was injured in an accident at Long Branch recently. He could not raise it above the level of his breast, and he explained that several of the smaller muscles were permanently paralyzed. Mr. Fulton, however, does not concur in this diagnosis of the case. After the affair Mr. Tayleure returned to his home in Brooklyn. He could not be seen by the reporter. It is said that the only damage he suffered was the loss of about half an ounce of hair and whisker.

The end is not yet. Mr. Fulton is reputed to possess the sanguinary characteristics of the typical Marylander and Mr. Tayleure's veins are known to boil with fiery Southern blood. It is hinted that both gentlemen are kindly disposed toward that ever chivalrous institution known as the *duello*, and it is also whispered that a mutatual repast of pistols and coffee in the near future is not an improbability.

How Expenses are Reduced.

On Saturday night Gus Levick retired from the cast of The Seven Ravens at Niblo's, pursuant to a notice received from Poole and Gilmore a fortnight before, which said, "Owing to changes to be made in the cast of The Seven Ravens we hereby give you two weeks notice of the termination of your engagement with us according to the terms of our contract. Your engagement will end on Sept. 20, 1884."

Mr. Levick says he was engaged by Poole and Gilmore for the run of The Seven Ravens, and his contract reads to that effect. He says that he infringed no rule of the theatre and kept up to the terms of his agreement. He claims that there was no reason for his dismissal further than that the management wished to cut down expenses. They have replaced him with a fifty dollar-a-week actor. "But," says Mr. Levick, "if the production had been profitable instead of disastrous would Poole and Gilmore have increased my salary? It seems to me managers adopt an altogether too high hand. They do with the people they engage just about what they please. The law is not a tempting refuge, but I suppose I shall have to have recourse to it in this case to establish my rights."

Mr. Levick has been offered Eben Plympton's part in Lynwood for the road. He will probably accept, as the terms are large. Mr. Plympton refuses to go because Williams and Tillotson object to putting his name before Maude Granger's.

TELEGRAPHIC NEWS.

CHICAGO, Sept. 24.—A full house gave John McCullough a cordial reception in Virginius at McVicker's on Monday night. On the following night there was a very noticeable falling off in attendance. There can be no question that the tragedian has lost a large part of his vitality. His performance of the Roman Father is tame in comparison with his work in other seasons. In scenes calling for strength of voice, he was pitable; at times, in quiet, pathetic scenes, his voice was inaudible. At all times it was evident that the actor was suffering, and that it was difficult for him to keep at the work before him. His sturdy form and dignified manner are gone, and it is no exaggeration to say that he is but a wreck of his former self. This is admitted by the critics here. The actor's friends claim that his present very weak condition is but temporary; that he will rapidly mend during the engagement and be himself again.—Frederick Wren's Distrust company has gone to pieces. Daniel Shelby refused to guarantee salaries and put in a specialty company in its place.

PITTSBURG, Sept. 24.—At the Opera House Sanger's Dreams, with Jacques Kruger starred, made a great hit. At Library Hall The Silver King opened the week to large house. Fred. DeBelleville made a very favorable impression as Wilfred Denver. Genial Tony Pastor, at the Academy, bowed his acknowledgements before an audience that completely filled the house. Pastor's company made a remarkable run, on Sunday night, from Louisville—sixty-one miles an hour.

SAN FRANCISCO, Sept. 24.—The Fabbri-Pappenheim opera season has come to a close. It was to have lasted four weeks. Salaries of the subordinate people are in arrears. Lulu Hurst, the Electric Girl, has not created a furore here. It is doubtful whether her engagement has been one of profit.

PORTLAND, Oregon, Sept. 23.—Fire destroyed the Esmond House and other buildings last night. Lawrence Barrett, Louis James, Marie Wainwright and other professionals escaped uninjured, losing nothing.

BUFFALO, Sept 24.—Ruth's Devotion, Aimee in Mamzelle, and the Villas are the attractions this week. Buffalo Bill's Wild West Show hurt the attendance Monday and Tuesday nights. The Villas, at the Adelphi, have drawn the best houses.

BOSTON, Sept. 24.—Good houses all around to see Zanita at the Boston Theatre and Nanky at the Boston Museum—for the beginning of the second week; Hazel Kirke at the Park, and a Rag Baby at the Bijou; Monte Cristo at the Globe, where James O'Neill was called before every curtain that fell; The Lights of London at the Howard.—A. M. Palmer has served notice on R. M. Field, of the Museum, that he intends to enjoin Nanky as an infringement of his Private Secretary. A hearing will be had on Friday.

—Elliott Barnes is writing a sequel to Only a Farmer's Daughter, the play which has been before the public for seven years and is still making money for its author and manager. The piece is as familier in some sections as Uncle Tom's Cabin. Correspondence with managers has convinced Mr. Barnes that the public are interested in the characters of Justine and Nellie, and he has consequently begun a new work which will introduce them. It will be ready Dec. 1 and will be produced Christmas week at the Brooklyn Theatre.

Professional Doings.

—The Duff Opera company leave New York on Saturday night.

—W. W. Kelly is very sanguine of obtaining a verdict against W. J. Ferguson.

—William Davidge will join the cast of Lynwood on Monday night, paying the artist's part.

—On Sunday, in Milwaukee, Charles A. Gardner played Karl to two immense audiences.

—Mme. Michels will play the part of a cockney woman in The Private Tutor at the Comedy.

—Charles Frew scored a success in Cranford, at Jersey City, on Monday night. His make-up was clever.

—Mary Beryer is playing in the Tivoli stock company at Oakland, Cal., and is giving great satisfaction in the standard drama.

—James L. McNish has severed his connection with the Barlow Wilson Minstrels. He fell a victim to Western "enervation."

—Kate Classon has bought A Child of the State from George Henry, the author, and will produce it at the Brooklyn Park on Oct. 6.

—The Cragg Family, acrobats, now with the Royal British Burlesque company, have signed with Barnum for the next circus season.

—Josie Intropidi, a soubrette and one of the members of the unfortunate company of the New Orleans Spanish Fort, is still stranded in that city.

—The Private Tutor is the title under which W. H. Gillette will present his version of the farce from which The Private Secretary was taken.

—Fantasma, the Hanlons' new spectacular pantomime is progressing finely in the matter of preparation. It will open at the Fifth avenue on Nov. 10.

—William Lee, of the Siberia company, has given Manager McDonough two weeks notice. The resignation is the result of some sort of personal difference.

—An offer has been made to Sophie Lingwood, and she will probably accept the position made vacant by Laura Lee's retirement from Koster and Bial's.

—Minnie Maddern opened to a large and fashionable audience at the Providence (R. I.) Opera House on Monday night. The audience was delighted with Caprice.

—Janisch is rehearsing daily at the New Park Theatre. She says she is pleased with her support. The indications are that her opening on Monday evening will be a notable event.

—Gus Pitou says the Monday night audience at Tony Pastor's was the largest in the history of the house. A Parlor Match is literally playing to the full capacity of the house.

—If John Stetson had not let his theatre to the Madison Square management for Called Back, he intended to play Trip to Africa or Adonis. But the mixup cannot be called back.

—Mrs. De Gonville, who dropped H's all over the stage as the Queen in Zozo, has been replaced by Kate Chace, who decidedly improves the cast. She possesses talent, beauty and grace.

—W. W. Forst, late of the Ford Opera company, will replace Mr. Kerker as musical director of the Bluebeard company. Hamie Taylor has also left Ford's company to join Bluebeard.

—Manager J. P. Smith started on Monday with Edward Sothern's Crushed company, and played in Jersey City Monday, Tuesday, and Wednesday nights. The company is now in Philadelphia.

—Gustave Frohman has returned to his work at the Lyceum Bureau. He has purchased Echo Lawn at Stamford, Ct. It is said to be a very pretty place. His family will reside there.

—Manager P. Harris, of Robinson's Opera House, Cincinnati, is rapidly booking the best attractions for his house. He has secured the Madison Square companies. The opening takes place Oct. 13.

—Members of Harry Vaughn's Kentuck company have reached town. The company went to pieces in New Orleans on Saturday night. Charley Howard and Bobby Newcomb, the minstrels, were members.

—Edward Thornton arrived from London on Monday to represent Manager Hawtrey in the production of The Private Secretary. He it was who superintended and produced Sullivan's Princess Ida at the Fifth Avenue.

—Janisch's support includes Arthur Elwood, George H. Griffiths, Mark Price, Charles Plunkett, George C. Jordan, Merrill Foster, H. Reeves, Mary Shaw, Josephine Bailey and Mary Maddern. W. H. Daly acts as stage manager.

—Alexander Lambert, pianist, has returned from Italy. On Saturday night at Chickering Hall, in conjunction with Nahan Franko, George W. Morgan and others, he will appear at a performance in aid of cholera sufferers in Italy.

—Muggs' Landing has just concluded a prosperous tour in New England, and is being presented in Baltimore, where it is received with many marks of favor. Frances Bishop and Alf. McDowell have made capital hits in the leading parts.

—The Queen's Lace Handkerchief will be played this season by John A. McCull, Charles E. Ford, the Grau Opera company and the New York Opera company, by arrangement with Townsend Perry. It is very popular on the road.

—Kathleen Lynne has been engaged at the Alhambra in London by Manager Sutton, and will appear there with her sister, Violet Leslie. There is a remarkable likeness between the two sisters. Miss Lynne left New York about two months ago.

—William Carleton, the author, has received an offer to become secretary to Governor Bunn, of Idaho, and also to take the editorial chair of the *Statesman*, a prominent newspaper out there. It is probable he will accept one of the offers.

—The following people will accompany Irving to America: Misses Terry, Pauncefort, Emery, Payne, Foster, Marion, Dashiguy, Allen, Brown and Holland; and Messrs. G. Alexandr, Howe, Meud, Tyars and Forbes. I all twenty-six people will come.

—Only a Woman's Heart is reported to have made a decided hit last week in St. Louis, the papers having unanimously praised the play, the company, and Newton Beers especially, whose performance of the leading part is gaining him widespread reputation.

—Mr. and Mrs. C. St. Aubyn are playing to Well-Fed Dons in the West.

—Serge Panine has been adopted by the French Dramatic Bureau in London for Mrs. Langtry. It was produced here by Daly.

—Harry Dunman, the owner, has been engaged by Henry Irving for the singing parts in the latter's repertoire. He joins the company in Quebec.

—Dion G. Boucicault, the old man's pet, is playing Harvey Duff in The Shaughraun. Nina, the old man's darling, is playing Hope—and playing it very badly.

—The Lyceum Theatre management has nothing whatever to do with the production of Gilmore's play, The Private Tutor, at the Comedy Theatre. The connection has specially vexed the theatre. He is being "hacked" by J. Vandenhoff Spader.

—Charles F. Tingay, who was a member of the Mountain Pink company which was badly run-stuck, has brought suit against Captain Andrews, the Chicago ambulance manager. Miss Gilman and John A. Hunter have also instituted legal proceedings to recover salary and damages.

—The following is the complete cast of Hell Gwynne: Wenzel, J. H. Ryley; Lady Clare, Lenox Jeeper; Nell Gwynne, Blanche Ward; Invention, Lilly Post; Marjorie, Irene Perry; Buckingham, Mark Smith; Squash, Digby Bell; Sentinel, Charles Dungan; Talma, Charles H. Clark.

—Managers in the west country of the West are experiencing in adding extra hours of Dan Sully's Corner Grocery. The success of the Grocery is something remarkable. Mr. Sully is in a fair way to become one of our opulent stars. W. O. Wheeler is doing excellent press work for the attraction.

—Mrs. Louise Thorpe will not travel this season, but will remain at home to look after the musical education of a daughter. Mrs. Thorpe's interesting group of children have long been identified with the juvenile department of the stage; but some of them have developed into young ladies.

—Messrs. Bennett and Wells, real estate agents, yesterday leased the Cosmopolitan Theatre to Messrs. Northouse and Adams. These gentlemen intend to convert the gymnasium into a roller skating rink on the ninth floor and a lyceum ring in the basement. The rent agreed upon is $16,000 per annum and taxes.

—Frederic Darrell, who has made such a favorable impression in support of Lotta at Daly's, has participated in many remarkable London "runs." He played in The Chimes two times, Silas Tapper two, Oliver two, Crazed ago and Rip Van Winkle two. Mr. Darrell was a member of Alexander Henderson's company.

—The Chicago, Burlington and Quincy Road has won many friends in the profession through the expedition with which it conveys companies to points east and return. Mr. Percival Lowell, the general passenger agent, has received many letters of thanks from prominent professionals whose comfort he has looked after.

—F. F. Mackay has purchased a new play in five acts, entitled True Nobility from John C. Freund, editor of *Freund's Weekly*, which he will produce as soon after the election as possible. Mr. Mackay considers Mr. Freund's play as the strongest and most interesting piece of its kind that has been written in this country for some years.

—Wesley Sisson will shortly leave the Madison Square Theatre. He has signed a contract with the Lyceum Theatre to take charge of all their road business, being given a share of the profits but in any case receiving a salary. The acceptance or fulfilment of the contract is at his option within two months after the severance of his Madison Square connection.

—Zozo, the Magic Queen, is drawing packed houses at Hiner's seven-cent theatre this week. It is, so far as novelty and scenic magnificence go, superior to many of the more pretentious spectacles. The dresses are handsome, the women collectively beautiful, and the piece has an abundance of funny characters and situations. It is liberally interspersed with catchy music. Zozo will unquestionably prove a draw, for it is better than anything that has been attempted in the way of an attraction for the minor theatres.

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PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

have engaged, and are likely to play to good business.

Items.—The Prize of New York is underlined for production at the Lyceum, 29th, for a week.—George R. Crouse, in advance of the Aldrich co., was in town last week.

BUFFALO.

Academy of Music (Shook Brothers, managers): Ed Gray, the first half of last week, drew fair houses. The pictures were magnificent. Pay to attend from the start. Judge O'Grady's part being filled by W. Wagstaff. John A. Stevens as Corkscrew filled out the week, both were continuing about fair. Annie began a three nights' engagement 21st, offering Mazeppa for the attraction.

Court Street Theatre (J. M. Hill, manager): A Wild Flower was the bill all last week. Business was light. The piece is not one likely to prove a drawing card. The Seven Ravels of Frank Evans, and Martin of Dave Hutchison were the redeeming features. Ellist Bonner loses, Ruth Stevens, will be generated the guest next.

Adelphi (Joe Lang, manager): Week of the 9th. Wanted—A Partner drew good houses. The Agnes Wallace Villa co. opened 21st, and will carry during the week.

Arena: Buffalo Bill's Wild West Show gave exhibitions at the Driving Park 21st and 22d.

Items.—Russell's Museum offers a good variety bill and is drawing large crowds. Cheap admission catch everybody.

ROCHESTER.

Corinthian Academy of Music (Philip H. Lehnen, manager): Margaret Mather the entire past week, appearing in Shakespeare's Romeo and Juliet, Leah, the Wife, Ethel Ide, Hermione and Macbeth. The audiences were not as large as on former visits, but they are very enthusiastic. I have spoken fully heretofore upon the ability of the lady, and anything I might say at this time would be but repetition. The co. is an several degrees stronger than that of last season, particularly Frederic Paulding, who displayed talent in the leading support. This week, Mace's Inner King. Mabel Bert next week.

Grand Opera House (P. H. Lehnen, manager): Ida Siddons' Burlesque troupe, 19th and 20th, to fair houses. Harrison and Gourlay filled out the week to fair audiences. Arizona, 22d, 23d, 24th, 25th.

Items: Rentell's Museum offers a good variety bill and is drawing large crowds. Cheap admission catch everybody.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Her Atonement was given for the first three nights of the week to very satisfactory houses. Aimee drew fair audiences on Friday and Saturday evenings, in Hazzolin. This week, Shipped by the Light of the Moon first three nights, and Michel Strogoff balance of the week.

Grand Opera House (P. H. Lehnen, manager): Ida Siddons and her troupe did a fine business here, 17th and 18th. Their entertainment is of the variety order, and seems to please very well. Amateurs will produce Pinafore here 24th, 25th and 26th.

Items: Lewis E. Wood is in town arranging for the appearance of Salsbe and Farron.—The Dime Museum will open its doors 24th.—Manager Lehnen, who has been quite ill, has sufficiently recovered to attend to business again.—It is said that a new variety theatre will soon be opened in this city.—Henry Helmet, of Herkimer, N. Y., is building a fine little opera house at that place. It will seat 1,200 people, contain all modern improvements, and stocked with a superb set of scenery, from the brush of Lempert, of Rochester. I have received a very cordial invitation to the opening, which takes place Oct. 5, by the Emma Abbott Opera co. From present indications Fun Museum will be represented on that occasion.—The Bennett and Moulton Opera co. will play a two weeks' engagement shortly, at the Dime Museum here.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): A large house attended on Soon-Benton Monday evening. Manager Hamilton put on the play in an admirable manner. Two scenes, in striking contrast, "The Merry May-Making" and "The Arctic Regions," were elaborately mounted. An extra attraction was the presence of some of the world-known Greely Expedition survivors, together with their gallant rescuers, who were received with much enthusiasm. Belle Jackson, as Priscilla Sefton, was charming in the role of the gentle Quakeress and carried off the palm. Edmund Collier displayed considerable fire as the injured brother, and was repeatedly called before the curtain. L. F. Rand, as the blind preacher; John T. Burke, A. J. Bunn, Lizzie C. Hudson and Charles Shackford were very pleasing. Monday, 24th, Mrs. G. C. Howard, the veteran Topsy, in Uncle Tom's Cabin.

HORNELLSVILLE.

Opera House (Wagner and Rein, managers): The Romany Rye was presented to a large and delighted audience, 15th. The scenery was magnificent. Her Atonement, 16th.

Items: Delighted to see the Giddy Gusher again in her chair. The heat of the Summer hasn't robbed her of her vivacity.

COHOES.

Opera House (P. J. Cullen, manager): The Emigrants, Baker and Farron, 20th, to packed house. The gallery was so full that you could hardly get your coin in, while in the parquette, if you came in late, you had to be content with listening. The stars are most successful in their parts. They have become great favorites here. Harrison and Gourlay, 22d.

Items.—Bad news for managers; a Roller Skating Rink is to be erected. This is to be regretted, as this is the worst opposition a one-night stand has to contend with.

LOCKPORT.

Hodge Opera House (John Hodge, manager and proprietor): Wilbur Opera co. appeared in Estrella, 18th, to fair house; good satisfaction. M. B. Curtis, 19th, in Spot Cash, to large and well pleased audience. Wilbur Opera co. returned with in Giroflo-Girofla, to good business.

ELMIRA.

Opera House (W. E. Bardwell, manager): Shipped by the Light of the Moon, played to fair business, 16th. The antics of Harrison and Gourlay caused a ripple of merriment in the atmosphere surrounding an otherwise icy audience. The piece itself was very much "sat down upon." Her Atonement came, 17th, to good business. The co. is decidedly weak, and, with the exception of a good band and orchestra, there was not a redeeming feature in the performance. Lights o' London, 18th and 19th.

Items: As I expected, the skating rinks in this city are doing more or less damage to the financial interests at the Opera House.

AUBURN.

Academy of Music (E. J. Matson, manager): Her Atonement was produced in very good shape to a very good audience, 15th. Ida Siddons's Female Mastodons seemed to please a more than good audience, 19th.

Rink: Gorard-Vokes Bicycle and Roller Skating co. drew very large and delighted audiences, 19th and 20th.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): The Wilbur Opera co. in Olivette to a large and well pleased audience, the price of admission being reduced to 50 cents. The decorations at this house are bright and attractive. The stage is large and well fitted with scenery and modern appliances. Lights o' London (Western) 25th. Dan's Tribulations, Oct. 1.

Item: Buffalo Bill gave his Wild West show here 18th to a large and well pleased crowd.

TROY.

Griswold Opera House (S. M. Hicker, manager): Harry Miner's Silver King co. was the attraction the past week, and attracted good sized houses. The co., with the exception of F. C. Bangs, Charlotte Behrens and Abbie Peters, is inferior to that of last season. The settings were very pretty. Lilly Clay's Adamless Eden co. will appear 24th and 25th; Harrison and Gourlay in Shipped by the Light of the Moon 26th and 27th. J. K. Emmet 28th, one week. Neil Burgess in Vim is booked for Oct. 9, 10 and 11.

Rand's Opera House, O. H. McGrath, manager: Aimee in the English comedy, Mamselle, was received by moderate audiences 17th and 18th, and failed to make even a favorable impression. Her support is good. J. O. Bateman, W. A. Whitecar and Laura Wallace made hits.

Grand Central Theatre (P. Curley, manager): The following are announced for current week: Cronin and Kearney, Adah Burnett, The Stevens's, E. C. Edwards, Fox and Ward, Alice Seals, Frank Bryant and Frank McLane. Confusion is the consequence.

Apollo Hall (James Hunter, manager): Cole for current week: Murray and Ryan, the Vilbergs, Carrie Hunter, Gibby and Healey, J. E. Freshwater, Sadie McGill and James Hunter. H. S. Parsloe has been engaged as business agent of the Theatre.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Aimee 16th to Mamselle to a fair house gave splendid satisfaction; W. D. Curtis in Spot Cash 17th to a good house. Spot Cash is an improvement on the play which gave Curtis reputation and fortune, and the audience thoroughly enjoyed the shrewd work and sharp sayings of the Hebrew dramatist.

City Opera House (George A. Hill, manager): The People's Theatre continues to draw the money, and full houses have been the rule all the week. The bill for this week includes Two Nights in a Harness, Nest of the Woods, Hazel Lynne, Streets of New York, The Slaughter-house, Sea Side and Idiot Witness.

JAMESTOWN

Allen's Opera House (A. E. Allen, manager): H. Henry's Premier Minstrels, 20th, to good business. The program co contained many pleasing features. Margaret Mather, 23th; Rose Eytinge, 25th.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, manager): The European Club (locals) gave a concert 16th to a good house. Major Tucker has tastefully refitted his little house. The new drop is very pretty. The State Exposition, Oct. 1 to 6, will bring crowds to town from all over the land.

Metropolitan Hall: John T. Ford has secured this house for the Exposition month. He sees stage carpenter to at work on the interior. Mr. Ford will put on a new drop and his own scenery. His opera co. will appear the first two weeks.

Items: The State Exposition is the all-absorbing topic. It is expected that the population will double for the month. It is our first Exposition, and we feel proud over the prospect.—John Robinson's Circus will be here Oct. 6.

OHIO.

DAYTON.

The Grand (Larry H. Rose, manager): Flora Moore's Bunch of Keys unlocked the front door of the House 15th and 16th, and had a large number of boarders both nights. Its appearance has been made so the Hotel once it closed its doors last season, except as to a clerk, porter and maid. Flora Moore is the same Teddy of last season, with new songs. W. C. Coulter, as Scraggs, is quite agreeable to all the boarders and keeps them in the best of humor. The Grimes of Barney Fagan is the best that I have seen. Jessie Bartine, as Lucy, the maid, had it much easier than most maids. Although she had little to do, it was done well. The rest of the co. were excellent.

Weidner's Opera House (J. W. Weidner, manager): The Aimee Comedy co. began an engagement of nine nights, 20th, to fair business. The co. includes a number of clever artists, and will undoubtedly be a good card during the week.

Memorial Hall, Soldiers' Home (J. H. Chapman, manager): The first attraction here this season will be the production of the old military drama, The Boys of '61, Sept. 30. Great preparations are being made for the production. Stage Manager Sam Henderson says it will be a great treat for the boys of the Home.

Items: Mlle. Rhea produces Yvonne, at the Grand, 24th.—F. L. Harris, late manager at Weidner's Opera House, has severed his connection with that theatre and left for Anna, Ill., to embark in the hotel business. Mr. Harris, during his stay in this city, made many friends. The vacancy will be filled by J. W. Weidner, son of the proprietor.—Musco H. P. co. is booked at Weidner's, 25th, one week.—T., P. and W. Minstrels are at the Grand, 25th.—Carrie Stuart (last season with Fogg's Ferry) will be the leading lady in The Boyard '61.

ZANESVILLE.

Schultz and Co's Opera House (John Hoge, manager): I blush to say that a full house belittled itself by attending the Bunch of Keys performance 16th. Manager Hoge's excuse is that "Flora Moore draws."

Items: I had a pleasant call during the week from Mr. T. C. Crandell, the good-looking Mirror correspondent at Worcester, Mass. He came to Washington on business with the Treasury Department, and having to lose some time on account of Secretary Folger's death, ran out here to visit friends. He thinks the New England circuit can beat us on the way of creamy attractions.—T., P. and W. Minstrels, who appear to-morrow, 22d, and Rhea, who comes on the 25th, both wanted to cancel dates, but Manager Hoge and No. The reason given in both cases was that they wanted to get out of Ohio until after our State election, seven Tuesday in October. It may be well to say to travelling managers that we Buckeyes are not politically crazy, although the fact cannot be denied that for the next three weeks this State will be pretty well agitated. I would not advise any manager to give an entertainment on election night, for it would be better to let his people rest.—There is some talk about getting up another music festival, and I hear of the revival of a defunct amateur dramatic club. What other calamities are in store for us I will let you hear of in due season. At present these are sufficient to afflict your poor correspondent.

TOLEDO.

Wheeler Opera House (Geo. W. Bills, business manager): W. J. Scanlan did a fair business 15th to 17th, on account of its being fair week. His two well-known pieces were played, but by a better co. than last season. Several new songs have been added to his collection. T. W. Keene as Macbeth, 18th, to good house. This occasion was his first appearance here in three years, and great things were expected of him; but to say that his audience was disappointed would only mildly express it. His Macbeth fell far short of expectations. Even if it had been up to the standard, the miserable support and poor staging would have destroyed good acting. Joseph Jefferson and Carl Schurz both struck the town on the 19th at the same hour, stopped at the same hotel and gave a performance the same night. Although Schurz took away some of Jefferson's crowd, still the latter had a good house, appearing in his double bill, The Cricket on the Hearth and Lend Me Five Shillings. Hyde and Behman's Minstrels gave a first-class performance to a fair house 20th.

Items: Emma Abbott was booked for 17th and 20th but cancelled.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): The season was opened 13th, by T. W. Keene in Macbeth. The audience was a good one, composed largely of the elite of the city. Keene's Macbeth is fine, and he was thought by many to compare favorably with the best tragedians. The support was very good. Miss Hamblin's Lady Macbeth was a splendid piece of acting and Mr. Keene is to be congratulated on having a leading lady of such rare merit. Barry and Fay played All Crazy, 14th, to a poor house. Fay failed to materialize, much to the disappointment of all. The play may be summed up as being a "big nothing." Barry is good in his part. It is to be hoped they will have a better play the next time it is their fortune to come this way.

BUCYRUS.

Rowse's Hall (R. E. Deal, manager): The amusement season will be opened by the A. O. Miller Comedy co., who are billed to appear 24th, 25th, 26th. This being the date of our County Fair, I predict good business.

LIMA.

Faurot's Opera House (H. L. Latham, manager): The Dalys, in Vacation, opened the season 14th to a fair house. They give a very funny entertainment. Hyde and Behman's Minstrels came 19th to a fair house and gave a splendid performance, all their acts, jokes, etc., being fresh. Barry and Fay came 20th to medium house in All Crazy, and kept their audience in a continuous roar.

Items: The Dalys gayed our new orchestra successfully. Hugh Fay, who has been ill, resumed his co. here.

OREGON.

PORTLAND.

New Market Theatre (C. W. Cutsellen, manager): Barrett's opening postponed to 25th. The advance sale is large. Venus's Love will be the first play presented.

Tivoli Theatre (Edwin Stevens, manager): Geraldine Cazolla is being presented this week. The cast is fair and the audiences large.

Item: Jeannie Winston has been engaged for the new Casino co. for a term of four months.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ehrle, manager): Kratzl's Excelsior, with all its glittering paraphernalia, burlesque and excellent music, closed a moderately good week's business 20th. Sanger's Dreams, 22d; Robson and Crane, 25th.

Library Hall (F. A. Parke, manager): Barney Campbell's Imperialists, interpreted by the Union Square co., was the attraction last week, and it is a matter of regret to be obliged to record the fact that business was poor, with the exception of Friday night. Harry Miner's Silver King, 23d; Margaret Mather, 25th.

Academy (H. W. Williams, manager): Bayliss and Kennedy's Bright Light comb. played the past week to good business. The co. is quite a good one. Tony Pastor, 22d; Montague's Trade comb., 25th.

Harris' Museum (P. Harris, manager): The Boston Juvenile Opera co. sang Olivette and The Mascotte last week to very large business. A vaudeville entertainment is offered for this week, and in the co. are the Mundells, the Ricketts, the Healeys, Allen and Bean, Three Franklins, Gibbons and Gale, and James Bessly.

Sixth Street Museum (Strong and Co., managers): Business during the past week was very fair, and the entertainment offered was quite attractive. Eli Bowen and the Hoss Family are announced.

Items: Charles Leonberg, of the Leonberg Family, musicians, who appeared last week at the Sixth Street Museum, was fined by one of our local alderman for and costs for compelling Tiny, the Bull, who, it was proven, is but six months old, to sing upon the stage.—The Excelsior party took in our new dam. They were taken down the river to Davis Island on the steamer Alice.—Manager Harris has all the Madison Square attractions booked for Robinson's Opera House, Cincinnati.—James W. Collier was in town 16th. Dropped off to see Sequoia.—Two little girls at Excelsior were injured at the matinee Wednesday. They fell from an ash twenty-seven feet above the stage floor.—John K. Murray, a local baritone of some note, has joined the Carleton Opera co.—Tom Brown, the genial manager of the St. Charles Hotel, wants a score or Tom Morris—with the Editor's permission I will say that while Tom is not credited with a surplus of beauty, he has winning ways and a cosy nest, and is very attentive to the many gentlemanly who favor at the St. Charles.

HARRISBURG.

Opera House (H. J. Steel, manager): Baker and Farron as The Emigrants 16th, to a small house, giving however, good satisfaction. Mr. and Mrs. George S. Knight drew a small audience 17th, to see the new comedy Over the Garden Wall and scored a decided hit, causing much laughter. Pyne's New York Opera co. presented Serpent's new opera Prince Methusel to fair business 19th, and gave general satisfaction. The principals, Messrs. Pyne, Lang, and Bell, were especially excellent in their comedy of the ladies, Jennie Winston was facile princeps with Louise Sanford who looked sweet and sang charmingly, a good second. The chorus was at times very weak and regardless of the orchestra, but, on the whole, acquitted themselves creditably. Miss Emma Hendricks 20th, to a house much below the average of the week. The play was Only a Miner's Daughter—good of its class, but a very poor class.

Opera House (Markley and Till, managers): Patti Rosa came, saw and conquered a fair audience 18th. The little lady succeeded in winning the admiration of all present by the art which conceals art—naturalness—and each audience mentally constituted himself a committee of one to advertise her merits. The play Mazeppa presents Miss Rosa as the central figure, but there are not lacking opportunities for the support to play up to the star, and thus share the honors, which is justice to the co. I must say they did, noticeably in the case of J. W. Deane, and Lester and Williams, the last named doing fairly good work in speaking parts. Planter's Wife 23d; Romany Rye 25th and 26th.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): The Romany Rye 16th, 17th; large audience first night, second small. Scenic effect and stage setting superb. Audiences very enthusiastic. Favorable mention may be made of Messrs. Handcocke, Drew, Johnson, Conyers, and Misses Baker, Goodrich and Mae. R. Weseville. Patti Rosa 19th, in Mazeppa, to a fair-sized and appreciative audience. Patti Rosa is a clever little actress. In her specialties she won the favor of the audience, and was continuously by encore after encore. The support was good. Messrs. Williams and Lester were well received. Only a Miner's Daughter 23d; Her Atonement 24th.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Atkinson's Comedy co. presented Peck's Bad Boy and His Pa, to very fair business, 20th; audience delighted with the rendition of the Bad Boy by John J. Williams and His Chum by Dick Coleman. His Pa, by J. W. Gruth, was very realistic. Wilbur Opera co., in Beggar Student, Oct. 3.

Items: J. W. Gruth feels the loss of his favorite gold ring, which slipped from his finger in Hazleton 16th.—A pirate co. is taking in the small towns of the coal regions and giving a version of Peck's Bad Boy, to the injury of McAllister's co. An effort is being made to hunt them down.

POTTSVILLE.

Academy of Music (Nathan Hoomer, manager): The Two Johns Comedy co. 17th to a fair house, pleasing everybody. The piece has been altered somewhat since last season, but still retains its very funny situations. Ed. Sothern co., 25th; Rice's Surprise Party 30th.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): A well-filled house greeted the Two Johns Comedy co., 20th. That the audience enjoyed the performance was evidenced from the fact that for three and a half hours there was a continuous roar of laughter at the mishaps, etc., of the Two Johns, parts that were well filled by J. Stewart, and J. Hart, two gentlemen, whose combined weight is about 650 pounds. The light-weights of the co. are worthy of mention and all assisted in giving the most amusing performance ever seen in this city. Peck's Bad Boy held the boards 24th, and served the Grocery man and his Pa to the unbounded delight of the gallery gods. John Williams assumed the title role very creditably, and John Gruth portrayed the martyred parent in good style. The rest of the co. were clever in their respective roles. Attendance fair. Sothern Comedy co. 27th; Wilbur Opera co., Oct. 1, 2 and 3, under managers Aschbach and Berger.

Items: Hamerely and Steinert's Opera co. sang at Shatington and Catawaqua last week. Report has it that they have had up-hill work.—Woody Newhard has disposed of the Central News Agency and will go with managers Aschbach and Berger, for whom he will attend to advance business.—The Wilbur Opera co. will sing three nights during Fair week and will do good business.

SHAMOKIN.

G. A. R. Opera House (John F. Oder, manager): Romany Rye 18th to large business. Play well mounted; the co. good; large and well pleased audience.

ALTOONA.

Opera House, (Marriott and Krieder, managers): Grau's Opera co. in The Little Duke 17th, played to a good house. Only a passable good performance. They need practice. Baird's Minstrels to a poor house 19th. Very ordinary performance. But taking into consideration that they have just opened the season they gave a rather good show.

LANCASTER.

Fulton Opera House (B. Vercker, proprietor): W. T. Mott's co. in New York, 13th, to rather poor business. This co. broke up at Lebanon a few days ago, bankrupt, and failed to appear at Columbia, where they were billed for Friday. The New York Opera co. in Prince Methusalem, 20th, gave very good satisfaction to a well filled house. J. C. Stewart's Comedy co. in Two Johns to a very good house, 21th. Emma Hendricks as Rosalie in Only a Miner's Daughter did her part well, but was rather indifferently supported. Only fair business. Professor Carl Theobahn, our new orchestral leader, is a fine musician.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Romany Rye, 19th and 20th and matinee 20th, was greeted by good houses. A very fine entertainment.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Nothing booked until Oct. 6, when the Equine Paradox will be seen. On Friday and Saturday of last week Maubury and Overton's co. presented The Wages of Sin before fair-sized audiences. A garbled version of this play was produced here last season under the title of Truth, by Evans and Hamilton. The present co. is a most excellent one, especially Miss Russell and Mrs. Bretone.

Providence Opera House: On the 22d, 23d, 24th, Minnie Maddern, in Caprice; 25th, 26th, 27th, Roland Reed in Cheek and Humbug, the last named piece for the first time in this city. Next week, Storm-Featen. Last week was a comedy treat. The first three nights was seen A Rag Baby, which was presented by first-class artists. Among the most worthy of mention was Frank Daniels, the "sporting crank," who was very clever. Mr. Drew, who is a great favorite here, made a big hit as Tony Jay, Esq. Rest of the week, Evans and Hoey's Meteoric gave A Parlor Match before not large but highly delighted audiences. Charles Evans, as the book agent was excellent. William Hoey, as Old Rose, and Jennie Yeamans, as Innocent Kidd, were a whole show of themselves.

Dime Music Garden (W. E. White, manager): Last week of the season, closing with the Ideal East Lynne co., supporting Margaret Lanner in East Lynne. The gardens were closed all of the past week on account of the Lizzie Harold co. canceling.

Theatre Comique (Hopkins and Morton, managers): Arrivals 22d: Hembaw and Ten Broeck, the Steelman brothers with their dogs and monkeys; Daily Davenport, Fitzgerald and Lacy, Kine Brothers, Clara Ravine. Performance opens with a nautical first part and concluding with the Living Models. Departures: The Dragon Imps, Calvin, Haley and Calvin, Lewis and Leeman, Richmond and Gibney, Amy Nelson and E. C. Edwards. Good show, full houses.

Providence Dime Museum: Arrivals week: Cupid, the seven-year-old, four feet nine inches high, and weighing 50 pounds, Whitfield, the Brennans and Captain George Isabel, Emma Lacy, Sommers and Waters, Nelson Sinclair. Departures: Mrs. Gen. Tom Thumb's co., Emerson's Royal Marionettes, the Flower City Quartette and Harry Bryant.

NEWPORT.

Newport Opera House (Henry Ball, Jr., manager): The past week has been a good one, theatrically speaking. Cronen's Banker's Daughter gave an admirable performance 15th to a good house. The event of the week was James O'Neill and his splendid co. in Monte Cristo, 16th, to a good house. A better play or better acting has not been seen here in many a day. Carrie Swain gave us Cad, the Tomboy, in her usual free-and-easy manner, 17th, to a big house.

SOUTH CAROLINA.

COLUMBIA.

Opera House (Eugene Cramer, manager): Lilly Clay's Adamless Eden co. opened the season at this house, 15th, to a large audience. Barlow-Wilson Minstrels, 16th, to a packed house. The performance gave perfect satisfaction, and the boys were received with great applause.

CHARLESTON.

A large audience attended the very inferior performance of Lilly Clay's Adamless Eden co. at Hibernian Hall 16th. Barlow-Wilson Minstrels opened the season at the Academy of Music 19th and were greeted by a packed house. Their agent reports great business everywhere along the route. Tony Denier, 20th, 21st.

TENNESSEE.

MEMPHIS.

Peoples Theatre (Harry Walker, manager): Only place of amusement now open, a good variety bill is given, with changes twice a week. The Commings', Dick and Ida, continue to give a very clever specialty act. Rose Hamont, Jennie Waite, Maggie Mack are all very fair in vocalism. A new attraction this week, and a very strong one, in Frank T. Shelton. He takes comic and subjects from any politics and instantly composes a song thereon. Large houses are the rule.

Items: Leighton Theatre has a new coat of white paint outside, and the lobby is receiving new decorations.—The season opens Oct. 1, with Fiske Manor's Bunch of Keys, to be followed by T. P. W. Minstrels.—Hall's Circus shows here week of 2d.—Some Government forestry of this city and a promising organist, of now a member of Emma Abbott's Opera co.

NASHVILLE.

Masonic Theatre (J. O. Mimm, manager): Harry Webber, with fair support, appeared 17th, 18th, 19th, with matinee, drawing only moderate houses. C. D. Bishop is billed for 20th and 21st.

New Park Theatre (Charles Redmond, manager): Charles Clifton, in his new and sensational drama Gold Dust, with very good support, especially his well-trained dog Tess, has been drawing good houses during this week. In fact, the Clifton co. has proved to be the best card of the season thus far. Mazie's Humpty Dumpty co. is billed week of 23d.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): Bell and Morton's Comedy co. appeared in Our Strangers, 16th, to a fair sized audience, and were the recipients of storms of applause from beginning to end. A return engagement has been made. Gene Opera co. in The Little Duke and Queen's Lace Handkerchief, 26th and 27th.

Item: The Museum is on sale every Saturday at Ramage and Co.'s news-stand, corner Gay and Union streets.

COLUMBIA.

Grand Opera House (H. P. Searcy, manager): The season opened 16th with Morton and Bell's Comedy co. in The Strangers to a good house. Harry Webber was to appear in Nip and Tuck and Flint and Steel, 22d and 23d.

TEXAS.

GALVESTON.

Tremont Opera House: This popular house has been rejuvenated by carpenters' cunning and painters' skill. Former attractions are now eclipsed by new scene and curtain work. Dazzling with new chandeliers and a liberal dash of gilt and tinsel decorations, it makes a fresh bid for the favor of the lovers of the Thespian art. The "make-up" is effective. Manager Greenwall, by energy and good judgment, has booked a creditable number of leading troupes, and promises an engaging programme for the season. In this connection we would suggest that an interchange of managerial courtesies, during the coming season, between this and the northern circuit of the State, would be productive of good results, as by that means the cream of dramatic talent could be secured for Texas audiences in both sections. The house opened Sunday night for the season. Fulton's Juvenile Minstrels "led the german." They played to a very fair house. While there was no evidence of startling merit about the performance of this amateur professional comb., still we are forced to note several new features grafted on the usual skeleton of this class of business. Defunct jokes were not resurrected to an alarming extent. The end man did not tell the middle-man that Edna Lockwood was not like Abe Lincoln because she could not climb a tree, and that thrilling but somewhat decayed "drama," The Disturbed Lodger, was discreetly kept muzzled. The winning card to favor for the boys was their youth. Tonight (27th) there will be a puppet show of the Punch and Judy order, under the management of the Crudejos Brothers—a Mexican outfit—who will endeavor to illustrate to Texas "Gringos" how they cater to the dramatic appetite beyond the Rio Grande. They are advertised as one of the attractions of the New Orleans Exposition.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): The season opened 17th with Callender's Minstrels. The gallery was filled, but the lower part of the house was light. All present seemed to enjoy the performance very much.

Items: The Callender's Minstrels played a game of baseball with the colored club of this place, and it resulted in a score of 35 to 4 in favor of the home club.—Maud Stewart is still in the city. Her health is improving.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Formally opened by the Fort Worth Opera co., who, to a delighted and exceedingly large audience, gave an artistic presentation (musically and dramatically) of Chimes of Normandy. It was a rare musical treat to the audience, and the ability displayed by the principals in the cast led many to remark that the performance was equal to any presentation of this opera ever given in our city by professionals. It would be hard to particularize, so I simply append the cast: Serpolette, Mrs. A. J. Pettes; Germaine, Mrs. Lila Rives Frances; Gremichaux, W. T. Magennis; Henri, Robert Bonner; Gaspard, N. M. Washer; Baillie, William Taylor Francis; Notary, K. M. Van Zandt, Jr.

Items: The decorations in the Opera House are very handsome, and too much praise can not be awarded Mrs. Benton for her endeavors to make our theatre the most attractive in the State. Fort Worth is proud of Mrs. Benton.—Oct. 11, Kentuck.

DALLAS.

Dallas Opera House (Charles Benton, manager): Reopened for the season of 1884-5, 13th, with Bells of Corneville, presented by the Fort Worth Opera co. Light house.

TYLER.

Albertson's Opera House (E. Albertson, manager): The theatrical season was opened by the Georgia Wonder to very good house. Quite a number of persons, among whom was The Mirror representative, tested the power claimed by Miss Hurst, No. 1, 2 or 3. The young lady certainly possesses considerable strength, but failed to demonstrate any strong claim to electrical or other powers. Mabel Norton, Oct. 2, 3 4.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Opened 16th, with Fulton's Juvenile Comic Minstrels. They played two nights and matinee to good houses. This house has been thoroughly renovated during the Summer. Mr. Reilly has added a range; also a ventilator, which opens up one-quarter of the roof, which now enables him to keep his house comfortable. He has booked only the best attractions on the road, and we expect a season of great pleasure and prosperity.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Come and Clawson, managers): In the Ranks, 13th to 15th. The success of this co. has been phenomenal. They drew out two houses literally packed from top to bottom, both nights having the standing room well taken up. The two following nights were well patronized, having at least two-thirds of a full house each performance. Considering the dull times here this is a wonderful turnout. The magnificent scenery of which there is a great abundance, no doubt had much to do with it. Edward Buckley was warmly welcomed as an old friend, his personification of the hero in Esmeralda and Young Mrs. Winthrop being fresh in the minds of many. Selena Potter did not make any great mash on the community, although some of her scenes were very well done. Perkins D. Fisher, as Joe Bassett, won the most success, pleasing gods and mortals with his comic work.

VERMONT.

BELLOWS FALLS.

Union Opera House: Carrie Swain opened the season here, 16th, in Cad, the Tomboy, and was greeted by a very good house. The play was finely rendered throughout.

VIRGINIA.

CHARLOTTESVILLE.

John Robinson's Circus, 15th, two performances to very large and well pleased crowds. The circus arrived at 6:30 in the morning. Notwithstanding late arrival, everything passed off smoothly.

The attendance at the University of Virginia will be larger than usual this season.

PETERSBURG.

Academy of Music (John E. Lge, manager): Tony Denier's Humpty Dumpty, 16th, to fair business; Bertha Welby in Lady Clare, 18th; poor house. Miss Welby deserved better.

Item: Manager Lge was before the Mayor on the 20th on a warrant sworn out by the Rev. J. M. Pilcher, a Baptist minister of this city, charging him with putting up in conspicuous places posters of the Adamless Eden co. The complainant alleged that the pictures were indecent and that the posting of them was done in violation of law. The Mayor dismissed the case on defendant's paying costs, but gave notice that hereafter bills of such nature should not be put up anywhere within the city limits.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Tony Denier's Humpty Dumpty troupe played to a packed house, 16th.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Tony Denier's Humpty Dumpty co. 15th to fair business. The Insurrectic campaign opened on the 19th, interfering with the amusement business to a great extent. C. R. Bishop, 24th, to very good business.

Arena: John Peterson's Circus 26th to big business. Old John's show always catches the Lynchburgers.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Fear, manager): Gene's Opera co. appeared 15th and 16th, presenting Little Duke, Olivette and Patience to fair audiences. This being the first production of the Little Duke here, there was a fine attendance. Hemp of Gold, Oct. 2; Ralph 20., 4th.

Academy of Music (Charles Shay, manager): Gaston's Fack's Bad Boy co. opened this week, and did a very good business every night. Agnes Wallace Villa co., 24th, week.

WISCONSIN.

MILWAUKEE.

Smith, Weldon, Cronin and Martin played to big houses 15th, at Academy; audience enthusiastic. Play a return engagement 22d. Dime Museum opened at Opera House to a large and delighted audience, in spite of a rainy night. Mr. Bunnell was repeatedly called before the curtain. Engagement promises to be very successful.

RACINE.

Blaker's Opera House (John T. Vaughan, manager): The regular season opened 16th, with Hyde and Behman's on the Stage Door, to good business. Sorry to say that Rentell's has very poor support. He is evidently traveling on his old reputation. Wanted—A Partner is booked for Oct. 6. House will be closed during week of the 22d.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Charles A. Gardner, in Karl, the Peddler, 15th. The play is entirely changed and has lost a good deal of its former attractiveness. Why Mr. Gardner should have a play like Karl re-written is more than I can understand. It certainly was a drawing card before, but as much can not be said of it now. If he thought that he required a change, why not shelve the old play for awhile and try a new one? The supporting co., with few exceptions, is very good. Mr. Gardner introduced new songs —"Jack in the Box" and "Come Down by Hot Gate"—which were enthusiastically received and brought him several recalls. The part of Peter Stein was well acted by Con. T. Murphy. Grace Gordon, as Sadie, was rather amateurish and was not up in her lines. George Woodthorpe, as May Atwood, was very satisfactory. She is a clever soubrette, but does not fill Patti Rosa's place. Little Eva Scott, as Heinrich, was the sweetest of lullaby's we have ever seen. The co. makes only a short tour, closing at Janesville, Wis., Oct. 3. It will reopen, Nov. 6, at Davenport, Iowa. Thomas C. Lombart, the gentlemanly manager of the co., wishes me to send his regards to The Mirror. Holcomb and Robertson's Young Ladies' Band will be here 27th and 28th.

MADISON.

Opera House (George Burroughs, proprietor): Cal Wagner's Minstrels appeared 16th, 17th, 18th (State Fair week), playing to fine business. The co. gave the best of satisfaction.

Item: At City Hall Lowery and Clancy's Dramatic co. occupied the boards for Fair week, playing to moderate business. The co. is composed mostly of amateurs. They produce only pirated plays—Hamlet, Phœnix, The GalleySlave, Miss, etc.

CANADA.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): A large and fashionable audience greeted M. B. Curtis on his first appearance here 17th. In his new play, Spot Cash, Mr. Curtis made quite a hit, being called before the curtain several times. The character of Sam Pinstruck fits him like a glove, and there is little doubt that Spot Cash will become as popular as Sam'l of Posen. Catherine Lewis Opera co., week of 29th.

Item: J. M. Chapman and Adelaide Flint left town 24th. They join the Taylor-Alexander Comedy co. in Toronto.

MONTREAL.

Academy of Music (Henry Thomas, manager): Romany Rye week of 13th to crowded houses. The co. is a good one. Walter Dennis as Jack Hearne created a favorable impression.

Theatre Royal (Sparrow and Jacobs, managers): Electric Sparks, a good variety co., drew large crowds all week. Kinette, a gymnast, performs some good feats on the trapeze.

Crystal Palace Opera House (Louis McGowan, manager): In my last letter I stated that Howorth's Hibernicans appeared week of 13th. It does not come until week of 22d.

Items: The husband of misled Bebe Vining has been pronounced insane and sent to the Longue Pointe Asylum.

BROCKVILLE.

Opera House (George T. Telford, manager): The Tavernier Dramatic co. appeared 15th, 16th, 17th to light business. Ferguson's Circus was the counter-attraction.

OTTAWA.

Grand Opera House (John Ferguson, manager): Salsbury's Troubadours, 15th and 16th, presented Three of a Kind and Green Room Fun to moderate houses.

Arena: Ferguson's Circus and Menagerie pitched tents, 20th, to a heavy rain, and gave two performances to large crowds, considering.

ST. CATHARINES.

St. Catharine's Theatre (H. G. Hunt, manager): M. B. Curtis in Spot Cash to only a moderate house, 18th. The play was indifferently received.

PETERBOROUGH.

Arena: Adam Ferguson's Circus and Menagerie, arrived 14th inst., and pitched tents in the Southern end of the town. The street parade on Monday morning was witnessed by an immense throng, and very favorably commented on. At the afternoon and evening perform

Dime Opera Co.: Springfield, O., 28, 29; Detroit, 30, Oct. 1; Toledo, 2; Chi., 3-5; Jackson, Mich., 6, 7; Lansing, 8, 9; Grand Rapids, 10, 11; Leroy, 12, 13; Dayton, 14, 15.

Buffalo Theatrical Stock Exchange: Salem, 23; Springfield, 30; Waterbury, Ct., Oct. 1; Bridgeport, 2; New Haven, 3-5; Meriden, 6; New Britain, 7; Hartford, 8, 9; Worcester, Mass., 10, 11; Providence, 12, week.

Bijou Opera (Frank Sanger, manager): Cincinnati, 22, week; Louisville, 29, week.

Bijou Opera (Hadley de Adler, manager): Lafayette, 23; Kankakee, 24; Bloomington, Ill., 27; Decatur, 28; Canton, 29; Springfield, 30; Jacksonville, Oct. 1; Macomb, 2, 3; Monmouth, 4, 5; Galesburg, 6, 7, 8; Birmingham, Ala., 9; Montgomery, 10, 11; New Orleans, 12, week; Pensacola, Fla., 20; Mobile, 21; Raymond Opera Co.: Lima, O., 24, 25; Piqua, 26; Muncie, Ind., 27; Indianapolis, 29, week.

Burke's Comedy Co.: Sullivan, Ill., 22, week; Carrollton, 29, week.

Barclay's Co.: Crestont, Ia., 30 to Oct. 2.

Clara Morton: N. Y. City, Sept. 29, two weeks; Boston, Oct. 13, two weeks.

Cummings-Bickford-Hutchings Co.: Nashua, N. H., 22; Haverhill, Mass., 26; Lowell, 27; Southbridge, Oct. 1; Norwich, Ct., 2; Mystic, 3; Willimantic, 4; Hartford, 6; Springfield, Mass., 7; New Haven, Ct., 8; Bridgeport, 9; Bristol, 10; Pittsfield, Mass., 11.

Canary Opera: Newburyport, 23; Beverly, 26; Worcester, N. H., 27; Concord, N. H., 29; Manchester, 30; Nashua, Oct. 1; Worcester, Mass., 2; Lawrence, 3; Chicopee, 4; Lowell, 6, 7, 8; Chicago, Oct. 13, week.

C. A. Gardner: Green Bay, Wis., 26; Oshkosh, 27; Ripon, 29; Watertown, 30; Portage, Oct. 1; Madison, 2; Janesville, 3—close.

Grand Rock Co. (R. B. Mantell): N. Y. City, Sept. 22, four weeks.

C. B. Hunt: Nashville, 26, 27; Hot Springs, Ark., Oct. 10, 11.

Comedy of Errors: Brattleboro, Vt., 23; Bellows Falls, 24; Keene, N. H., 27; Concord, 29; Lawton, Mass., 30, Oct. 1, 2; New Bedford, 3.

C. L. Davis: Waterville, Me., 26; Bangor, 27; Augusta, 28, 29; Brunswick, 30; Lewiston, Oct. 1; Portland, 2; Dover, N. H., 3; Amesbury, Mass., 4; Newburyport, 5; Lawrence, 6; Salem, 9; Gloucester, 10; Lynn, 11.

Cleveland's Cadets of Co.: Baltimore, Oct. 27, week.

Dunn Boys Co.: Springfield, O., 26, 27; Detroit, 28, 29, Oct. 1; Toledo, 2, 3, 4; Jackson, Mich., 6, 7; Grand Rapids, 8; Kendall, 9; Quincy, Ill., 10; St. Joe, Mo., 9.

Dixey-Rich Burlesque Co: N. Y. City, Sept. 4, six weeks.

Duncan's Sketch Club: Minneapolis, 25, 26, 27; Winona, 29.

Dumont Theatre: Creston, Ia., 26; Plattsmouth, Neb., 27; Nebraska City, 29; Lincoln, 30; Omaha, Oct. 1, 2; Grand Island, 3; Cheyenne, Wy. T., 4; Denver, 6, week; Leadville, 13, 14, 15; Salida, 16; Pueblo, 17; Colorado Springs, 18.

Dunn's Auction (Frank Gardner, manager): Quincy, Ill., 24, 25; Keokuk, 26; Cedar Rapids, 27; Burlington, 29, 30; Bloomington, Ill., Oct. 1, 2; Decatur, 3; Jacksonville, 4; St. Louis, 6, week.

Dot Scully's Comedy Co.: H. H. Banker, mgr.: Louisville, 22, week; Indianapolis, 29, 30, Oct. 1.

Dazey Vacation Co.: St. Louis, 22, week; Belleville, Ill., 29; Mattoon, 30; Springfield, O., Oct. 1; Newark, 2, 3; Cumberland, Md., 4; Baltimore, 6, week; N. Y. City, 14, three weeks; Boston, Nov. 3, two weeks.

Draper's Uncle Tom Co.: Keokuk, Ia., 26; Council Bluffs, 27; Lawrence, Kas., Oct. 6.

Dan and Josie Sullivan: Chattanooga, Tenn., Oct. 6.

Edwin Booth: Boston, Nov. 17, four weeks.

Eric Bayley's Comedy Co.: Philadelphia, 26, week.

Ellsler-Wheton-Lee Co.: San Francisco, Oct. 6, two weeks.

Ellis and Hoey: N. Y. City, 22, two weeks; Baltimore, Oct. 6, week; Washington, 13, week; Pittsburg, 20, week; Philadelphia, 27, week.

Fanny Davenport: Kansas City, Mo., Oct. 6; N. Y. City, Nov. 10.

Frank Mayo: Baltimore, 22, week; Washington, 29, week; Norfolk, Va., 6, 7.

Fanchons: Oshkosh, Wis., 25; Madison, 26; Janesville, 27; Des Moines, Ia., Oct. 1; Council Bluffs, 2; Omaha, Neb., 3, 4; Atchison, Kas., 6; Leavenworth, 7.

Field, Ward: St. Paul, 25, 26, 27; Stillwater, 29; Lacrosse, Wis., 30; Dubuque, Ia., Oct. 1; St. Joe, Mo., 9; Ft. Scott, Kas., 14, 15.

F. S. Chanfrau: Weathersfield, Mass., 25; Mystic, Ct., 26; New London, 27; Jersey City, 29, week.

Fanny Mountcastle: Wahoo, Neb., 22; week; Council Bluffs, Ia., Nov. 10.

Geo. Williams (J. H. Robb, manager): Springfield, Ill., 25; Jacksonville, 26.

George C. Miln: Billings, M. T., 25; Livingston, 26, 27; Bozeman, 29, 30; Spokane Falls, W. T., Oct. 2; Walla Walla, 6, 7; The Dalles, Ore., 8, 9; Salem, 10, 11; Portland, 13, week; Olympia, Wash. T., 20; New Tacoma, 21, 22; Seattle, 23, 24, 25.

Gardner's Bad Boy Co.: Charleston, W. Va., 25; Huntington, 26; Catlettsburg, Ky., Oct. 1; Ashland, 2; Mt. Sterling, 3; Winchester, 4; Lexington, 6; Paris, 7; Cynthiana, 8; Georgetown, 9; Nicholasville, 10; Lambeth, 11.

Gunter's 12. A. M. Co.: New Haven, Ct., 26, 27; Trenton, N. J., 29; Reading, Pa., 30, Oct. 1; Harrisburg, 2; Johnstown, 3; McKeesport, 4.

Hannan and Hart's Travelling Co.: Buffalo, 25, 26, 27; Bradford, Pa., 29; Olean, N. Y., 30; Canandaigua, Oct. 1; Pittsfield, Mass., 14.

Hill's Prosper's Theater Co.: Utica, N. Y., 25, two weeks.

Hanlon: St. Louis, 22, week; Chicago, 29, week.

Harrison-Gourlay Co.: Troy, 25, 26, 27; Philadelphia, 29, week; Boston, Oct. 6, two weeks.

Hahn's Dead Heart Co.: Richmond, Va., Oct. 23.

Hahn Kiralfy Co.: Boston, 22, week; Gloucester, Mass., 29; Salem, 30; Newport, R. I., Oct. 1; Fall River, 2; New Haven, 3, 4.

Henry Irving: Quebec, 30; Montreal, Oct. 1, 2, 3, 4; Hamilton, 6; Toronto, 7 to 11; Buffalo, 13, 14, 15; Albany, 16, 17, 18; Boston, 20, two weeks; N. Y. City, Nov. 10, four weeks.

Hennessy's Co.: Williamsburg, 22, week.

Hoop of Gold Co.: N. Y. City, 22, week; Cumberland, Md., 29; Parkersburg, W. Va., 30; Wheeling, Oct. 1; Newcastle, Pa., 2; Pittsburg, 6, week.

Hoyt's Hearts of Oak: Cincinnati, 21, week, N. Y. City, 29, week.

Hoy Attendant Co.: Scranton, Pa., Oct. 1, 2; N. Y. City, 13, week; Williamsburg, 20, week.

In the Kaiser Co.: Denver, 15, week; Kansas City, 29 to 27; St. Louis, 28, week; Cincinnati, Oct. 6, week.

J. K. Emmet: Fitchburg, Mass., 25; Springfield, 26; New Haven, 27; Troy, 29, week; Pittsfield, Mass., 4.

John McCullough: Chicago, 20, three weeks.

John Gilbert: Boston, Oct. 6, three weeks.

Joseph Murphy: N. Y. City, 22, week; Philadelphia, 29, week; Salem, Mass., Oct. 8.

Jos. S. Murphy (Rotty Gow): Portsmouth, N. H., 26; Biddeford, Me., 27; Bath, 28; Rockland, 30; Belfast, Oct. 1; Bangor, 2; Waterville, 3; Farmington, 4; Nashua, N. H., 6; Keene, 7; Fitchburg, Mass., 8; Turner's Falls, 9; Chicopee, 10.

John A. Stevens: Milwaukee, 21, week; Flint, Mich., Oct. 2.

John T. Raymond: Cincinnati, 22, week.

Joseph Jefferson: Des Moines, Ia., 27; Minneapolis, Oct. 2, 3, 4; Oshkosh, 6; Madison, 7.

Jarbeau's: N. Y. City, Sept. 15, three weeks; Philadelphia, Oct. 6, week.

Joseph Keiser (Hypnot): Pittsburg, 22, week.

Jessie Bonstelle: Bound, Neb., 22 to Oct. 4.

Josephine Knight: Lansing, Mich., Oct. 20.

Kate Claxton: Albany, 25, 26, 27; New York City, 29, Brooklyn, Oct. 6, week.

Knight: Mr. and Mrs. George S.: Cleveland, 22, week; Akron, 29; N. Y. City, Oct. 20.

Knight's Models: N. Y. City, Sept. 4, six weeks.

Knight's Excelsior: Cincinnati, 22, two weeks.

Kitty Kingdon: Asheville, N. C., 22, week; Morristown, Tenn., 29, 30; Jonesboro, Oct. 1, 2, 3; Johnson City, 4, 5; Roanoke, Va., 7 to 11; Petersburg, 13, 14; Richmond, 15; Hampton, 16, 17.

Kendall Italians: Cortland, 22; Plainfield, Ill., 23, week; Bushnell, 29, week; Jerseyville, Oct. 6, week; Jacksonville, 13, week.

Lilly Hall: Easton, Pa., Oct. 20; Reading 21; Harrisburg, 22; Hagerstown, Md., 23.

Lorraine Barrett: Portland, Oregon, 25 to 27; Helena, Mont., 29, week; Butte City, Oct. 5, 6, 7; Cheyenne, Wy. Terr., 11; Omaha, Neb., 13, 14; Des Moines, Ia., 15, 16; Cedar Rapids, 17; Clinton, 18.

Lights of London (Eastern): Boston, 22, week; Lawrence, Mass., 29, 30; Lowell, Oct. 1, 2; Worcester, 3, 4; Brockton, 6; Taunton, 7; Brockton, Mass., 8, 9, 10; Newport, R. I., 11; Fall River, 13, 14; New Bedford, 15, 16; Taunton, 17, 18; Holyoke, 20, 21; Waterbury, 22, 23; Hartford, Ct., 24, 25.

Lights of London (Western): Elmira, N. Y., 27, 28; Syracuse, 29, 30, Oct. 1.

Lawrence Co.: N. Y. City, 22, two weeks.

Lotta Balance: Quebec, Can., 22, week.

Lillie Hinton Co.: Philadelphia, 22, week.

Lizzie May Ulmer: Macon, Ga., 22; Savannah, 23, 24; Atlanta, 25, 26; Birmingham, Ala., Oct. 1; Montgomery, 2; Mobile, 3, 4; New Orleans, 6, week; Houston, Texas, 13, 14; Brenham, 15; Galveston, 16, 17, 18.

Lizzie Evans: Lancaster, Ohio, 25; Columbus, 26, 27; Louisville, 29, week; Huntsville, Ala., Oct. 7 to 11; Chattanooga, 12; Atlanta, 13; Vicksburg, 14, 15; Jackson, 16; Memphis, 20, 21, 22.

Lillian Brown's Jollities: Junction City, Kas., 25; Topeka, 26, 27; Ottawa, 29, 30; Jos. Mo., Oct. 1; Kansas City, 2, 3, 4; Hiawatha, Kas., 6; Nebraska City, Neb., 7; Lincoln, 8; Omaha, 9; Plattsmouth, 10; Council Bluffs, Ia., 11, 13; Red Oak, 14; Creston, 15; Chariton, 17; Des Moines, 20 and 21.

Love Abandon (My Partner): Milwaukee, 22, 28, 27, 28; Dubuque, Ia., 29; Davenport, 30; Moline, Ill., Oct. 1; Kewanee, 2; Quincy, Ill., 3; Hannibal, Mo., 4; St. Louis, 6, week; Cincinnati, 13, week.

Louise Sylvester: Sedalia, Mo., 22, week; Butler, 29, 30; Nevada, Oct. 1; Carthage, 2; N. Springfield, 3; Springfield, 4; Joplin, 6; Fort Scott, Kas., 7 to 11; Emporia, 13.

Lotta: N. Y. City, Sept. 22, four weeks; Philadelphia, Oct. 13, four weeks.

Lotta's Wagon Co.: St. Louis, 22, week; Springfield, Ill., 29; Hannibal, Mo., 30; Macon City, Oct. 1; Moberly, 2; Sedalia, 3, 4; Ottawa, Kas., 6; Lawrence, 7; Leavenworth, 8; Atchison, 9, 10; St. Joe, Mo., 11.

M. B. Curtis: Hartford, 22, 26; New Bedford, Mass., 27; Fall River, 29; Worcester, 30; Manchester, N. H., Oct. 1; Portsmouth, 2; Newburyport, Mass., 3; Lowell, 4; Boston 6, week.

Milton Nobles: Cincinnati, 22, week; Rockford, Ill., 29.

Monte Cristo Co.: Chetham's: Boston, 22, two weeks; Lynn, Oct. 6; Salem, 7, 8; Manchester, 9; Haverhill, 10; Bangor, Me., 13, 14; Gardiner, 15; Lewiston, 16; Portland, 17, 18; Lawrence, Mass., 20; Lowell, 21; Providence, 22, 23, 24.

Mme. Janauschek: N. Y. City, Sept. 29, four weeks; Philadelphia, Nov. 3, two weeks; Washington, 17, week; Baltimore, 24, week.

Mahoney Minstrels: Jamestown, N. Y., 25; Erie, Pa., 26; Bradford, 27; Pittsburg, 29, week; Elyria, O., Oct. 6; Sandusky, 7; Toledo, 8, 9; Jackson, Mich., 10; Detroit, 11; Chicago, 13, two weeks.

Mattie Vickers: Paris, Ill., 25; Mattoon, 26; Casseday, 27; St. Louis, 29, week; Cincinnati, Oct. 6, week; Chicago, 13, week; Madison, Wis., 24.

Mollie Bellemeade: Chicago, Sept. 29, week; Elgin, Ill., Oct. 6; Beloit, Wis., 7; Janesville, 8; Madison 9; St. Paul, 13, week; Minneapolis, 20, week.

Michel Strogoff Co.: Syracuse, 25, 26, 27; Rochester, 29, week; Buffalo, Oct. 6, week.

May Blossom Co.: Philadelphia, Oct. 6, two weeks.

Mollie Maguires: Newark, N. J., 25, 26, 27; Philadelphia, 29, week.

Montague's Uncle Tom Co.: Columbia, 22, week.

Mrs. G. C. Howard's Uncle Tom Co.: Harlem (Mt. Morris), 29, week.

Mestayer's Leaders: Baltimore, 22, week; Norristown, Pa., 29; Lancaster, 30; Reading, Oct. 1; Pottsville, 2.

Matter Williams: Hardinsville, Ill., 30 to Oct. 2; Belleville, 4; Duquoin, 6 and 7; Pinckneyville, 8, 9, 10.

Montague's Dime Co.: Columbia, Pa., 25; Reading, 26, 27; Pittsburg, 29, week.

Maude Atherton Co.: Manhattan, Kan., 22, week; Tecumseh, Neb., 29, 30, Oct. 1; Wilbur, 2, 3, 4; Fairport, 6, week.

Mott's N. Y. Co.: Philadelphia, 22, week; Newark, 29, week.

Modoc Pallmer: Buffalo, 29, week; N. Y. City, Oct 6, two weeks; Boston, 20.

Neil Burgess: Kingston, N. Y., Oct. 6; Poughkeepsie, 7; Saratoga, 8; Troy, 9, 10, 11; Burlington, Vt., 13; Montpelier, 14; Rutland, 15; Keene, N. H., 16; Fitchburg, Mass., 17; Newport, R. I., 18.

Nat Goodwin: Chicago, Oct. 6, week.

Mabel Norton Co.: Tyler, Texas, Oct. 2, 3, 4.

Nellie Boyd Co.: Evanston, W. Terr., 25, 26, 27; Park City, Utah, 29, 30, Oct. 1; Ogden, 4, Salt Lake, 6, week.

Newton Gottholb: Detroit, 22, week; Chicago, 29, week.

N. S. Wood: Evansville, Ind., 22, three weeks; Indianapolis, Oct. 6, two weeks; Chicago, 20.

Nobody's Claim Co.: Salem, Mass., 25; Chelsea, 26; Brockton, 27; Brooklyn, 29, week; Philadelphia, Oct. 6, week.

Only a Woman's Heart Co. (Newton Bowne: McKinney, Texas, 25; Fort Worth, 26, 27; Weatherford, 29; Cleburne, 30; Dallas, Oct. 1, 2; Waxahatchie, 3; Corsicana, 4; Waco, 5, 6; Austin, 7, 8; San Antonio, 9, 10; Columbus, 11.

Only a Farmer's Daughter (Joseph Frank, manager): London, Ont., 22, week (Fair); Chatham, 29; Woodstock, 30; Guelph, Oct. 1, 2, 3; Kingston, 4; Montreal, 6, week; Toronto, 13, 14, 15; Lindsay, 16; Peterboro, 17; Bowmanville, 18.

Oliver Doud Byron: Jersey City, 25, 26, 27; Philadelphia, 29, week; Wilmington, Del., Oct. 6; Trenton, N. J., 7; New Brunswick, 8; Danbury, Ct., 9, 10, 11.

Osgood's Ghosties: Potsdam, N. Y., 23; Malone, 29 to Oct. 3; Boston, 6, week.

Patti Rosa (Mirpah): Cincinnati, 29, week; Louisville, Oct. 6, week.

Pavements of Paris Co.: Chicago, 22, week; Milwaukee, 29, week; Chicago, Oct. 6, week; Indianapolis, 13, 14, 15; Terra Haute, 16, 17, 18; St. Louis, 20, week; Memphis, 27, week; New Orleans, Nov. 3, week.

Power of Money Co.: Cedar Rapids, Ia., 29; Ottumwa, 30; Oskaloosa, Oct. 1.

Planter's Wife Co. (Edna Carey): Harrisburg, 25; Wheeling, W. Va., 27, 28; Cincinnati, 29, week.

Pulse of New York Co.: N. Y. City, 15, two weeks; Albany, 22, week.

Querra Co. (Tillotson and Williams): Brooklyn, 22, week; Williamsburg, 29, week.

Robson and Crane: Brooklyn, 22, week; Pittsburg, 29, week; Cincinnati, Oct. 6, week; Chicago 13, two weeks.

Rehan's 3-20-8 Co.: New Haven, Ct., 25; Bridgeport, 26; Norwalk, 27; Baltimore, 29, week; Washington, Oct. 6, week; Pittsburg, 13, week.

Rhea: Terre Haute, Ind., 23, Dayton, O., 26; Louisville, Ky., 29, 30, Oct. 2; Frankfort, 2; Lexington, 3, 4; Cleveland, 6, 7, 8.

Rae Bart Co.: Boston, 22, two weeks; Williamsburg, Oct. 6, week; Brooklyn, 13, week.

Rose Eytinge: Youngstown, O., 24, 25, 26; Akron, 27; Toledo, 29; Sandusky, 30; Dayton, Oct. 1; Luna, 2; Logansport, Ind., 3; Chicago, 6, week.

Roland Reed: Providence, 25, 26, 27; Boston, 29, week.

Redmund-Barry Co.: Portland, Me., 24, 25; Rockland, 26; Belfast, 27; Bangor, 29; Waterville, 30; Augusta, Oct. 1; Gardiner, 2; Portsmouth, N. H., 3; Biddeford, 4; Fitchburg, Mass., 6; Gardner, 7; Webster, 8; Meriden, Ct., 9; Middletown, 10; Bridgeport, 11.

Rice's Surprise Party: Philadelphia, 22, week; Pottsville, Pa., 30.

Rajah Co.: Louisville, 22, week; Lexington, Ky., 29; Dayton, O., 30; Springfield, Oct. 1; Zanesville, 2; Wheeling, W. Va., 3, 4; Baltimore, 6, week; Washington, 13, week.

Rosary Eye Co. A: Toronto, 22, week; Indianapolis, 29, week; Chicago, Oct. 6, week; Louisville, 13, week; St. Louis, 20, week.

Rosary Eye Co. B: Reading, 24, 25; Harrisburg, 26, 27; Lancaster, 29, Johnstown, Oct. 1.

Rooms For Rent Co.: Albany, 22, week.

Rentfrow's Pathfinders: Coldwater, Mich., 25, 26; Hudson, 27; Somerville, 29, Ann Arbor, 30; Pontiac, Oct. 1, 2, 3; Mt. Clemens, 4; Port Huron, 6; E. Saginaw, 8; Bay City, 11.

Rentoul: Philadelphia, Nov. 22, two weeks.

Robert McWade: Albia, Ia., Oct. 1.

Ranch 99 Co.: Flint, Mich., 25, 26; E. Saginaw, 27; Saginaw, 29; Owosso, 30; Kalamazoo, Oct. 1; Niles, 2; Michigan City, Ind., 3; Aurora, Ill., 4; Milwaukee, 6, 7, 8, 9; Oshkosh, 10, 11; Green Bay, 13; Manitowoc, 14; Sheboygan, 15; Fond du Lac, 16.

Silver King Co. (Frederic de Belleville): Pittsburg, 22, week; Cleveland, 29, week.

Silver King Co. (F. C. Bangs): Rochester, 22, week; Toronto, 29, week.

Sol Smith Russell: Grand Island, Neb., 25, 26; Denver, 29, week.

Seven Raymonds Co.: N. Y. City (Niblo's), Sept. 22—indefinite.

Strakosch Co. (Haverly's): New Orleans, 22, week; Spartanburg, S. C., 29; Charlotte, N. C., 30; Raleigh, Oct. 1, two weeks; (Exposition) Goldsboro, 20.

Salsbury's Troubadours: Montreal, 22, week; Kingston, 29; Belleville, 30; Brantford, Oct. 1; London, 2, 3; Jackson, Mich., 4; Chicago, 6, week; Milwaukee, 20.

Shannon of 6 Great City Co.: Detroit, 22, week; Columbus, O., 29, week; Indianapolis, Oct. 6, 7, 8; Terre Haute, 9, 10, 11; Cleveland, 13, week; Pittsburg, 20, week; Baltimore, 27, week.

Stevens-Foster Co. (Edward Witting, manager): Waterville, Me., 25; Augusta, 26; Brunswick, 27; Gardiner, 29, 30; Portland, Oct. 1 and 2; Montpelier, Vt., 3; Burlington, 4, 5; Ottawa, Can., 6, 7, 8; Quebec, 9, 10, 11.

Simon and Collier's Stock-Exhibition Co. (Western): N. Y. City, 15, two weeks.

Simon and Collier's Stock-Exhibition Co. (Central): Fall River, Mass., 26, 27; Pawtucket, R. I., 29, 30; Hoyoke, Mass., Oct. 1, 2; Springfield, 3, 4; Albany, N. Y., 6, 7, 8; Utica, 9, 10, 11.

Simon and Collier's Stock-Exhibition Co.: Buffalo, N. Y., 22, week; Yonkers, 29, 30; Poughkeepsie, Oct. 1, 2; Hudson, 3; Stamford, 4; Brooklyn, 6, week.

Simon and Collier's Stock-Exhibition Co.: Philadelphia, 22, week.

Southern Comedy Co. (John P. Smith, mgr.): Easton, Pa., 25; Allentown, 26; Pottsville, 27; Harrisburg, 29; Philadelphia, 30, week; Washington, 13, week; Baltimore, 20, week.

Sig. Pietro Dimanti Co.: Marshall, Tex., 25, 26, 27; Jefferson, 29, 30, Oct. 1.

Simon Comedy Co.: Mound City, Mo., 22, week; La Grange, 29, week; Paris, Oct. 6, week; Ottawa, 13, 14, 15; Iola, 16, 17, 18.

T. W. Keene: Grand Rapids, Mich., 22 to 27; Hartford, Chicago, 29, week.

Thomas Evans Play Co.: Philadelphia, 22, week; Trenton, N. J., Oct. 4; Williamsburg, 5, week.

Two Johns Co.: Washington, 22, week; N. Y. City, Oct. 6, two weeks.

Tavernier-Alexander Comedy Co.: Trenton, Ont., 25; Port Hope, 26; Peterborough, 27; Cobourg, 29; Ottawa, Oct. 1; Stratford, 2.

Tavernier Comedy Co.: Ottawa, Ont., 22, week.

Wards of New York: Lowell, Mass., 25; Worcester, 26, 27, Springfield, 29; Cohoes, N. Y., 30; Amsterdam, Oct. 1; Troy, 2, 3, 4; Buffalo, 6, week.

Wallack's Last Clark Co.: San Francisco, Sept. 8, four weeks.

W. J. Scanlan: Chicago, 22, week; Cleveland, 29, week.

W. E. Sheridan: San Francisco, July 28—indefinite season.

Wilbur Dramatic Co.: Vincennes, Ind., 23, 27.

Wanted—A Pittsburg Co.: Adrian, Mich., 25; Chicago, 29, week; Racine, Wis., Oct. 6.

Wells-Fargo Hour: Indianapolis, 22, week.

Zarelli (Pompino and Hole's): Boston, Sept. 15—indefinite season.

Zeiss Bros. Co.: N. Y. City, 15, two weeks; Williamsburg, 22, week.

Zimmerman Brighton Co.: Dayton, O., 25; Richmond, Ind., 26; Terre Haute, 27; St. Louis, 29, week.

Zozo Co.: N. Y. City, 15, two weeks; Williamsburg, 22, week.

OPERA AND CONCERT COMPANIES.

Abbey Conservatory (Concerts): Emporia, Kas., 25; St. Joe, Mo., 27; Kansas City, 29, 30; Tolepa, Kas., Oct. 1; Springfield, Ill., 4.

Alice Oates: Washington, 22, two weeks.

Alice Oates Co.: New Orleans, 15, two weeks.

Ann Gardner Opera Co.: Chicago, 22, two weeks.

Boston Ideal Opera Co.: Lynn, Mass., Oct. 25; Brockton, 29.

Bijou Opera Co. (Orpheus and Eurydice): St. Louis, 22, week; Chicago, Oct. 6, week; Pittsburg, 13, week; Baltimore, 20, week.

Bijou Burlesque Co.: Cincinnati, 22, week; Philadelphia, Oct. 6, two weeks.

Barnett Opera Co.: Toronto 3—indefinite season.

Barnett-Mortimer Opera Co.: Wilmington, Del., 22, week; Newark, N. J., 29, week; Buffalo, Oct. 6, two weeks; Naughton, 20, two weeks.

Carleton's English Opera Co.: Denver, 22, week; Cheyenne, Oct. 2, 3; Salt Lake, 6 to 13; San Francisco, four weeks.

Catherine Lewis Opera Co.: Philadelphia, 22, week; Hamilton, Ont., 29, week; Warren, Pa., Oct. 8.

Dove's Opera Co.: Philadelphia, 29, two weeks.

Emma Abbott Opera Co.: Cleveland, 22, week; Brooklyn, 29, week; N. Y. City, Oct. 6, two weeks.

Fay Templeton: San Francisco, 22, four weeks.

Fond's Opera Co.: Washington, 22, week; Richmond, Va., 29, 30; Raleigh, N. C., Oct. 2, two weeks (Exposition).

Gaiety English Opera Co.: Frankfort, Ky., 25; Chattanooga, Tenn., 26; Rome, Ga., 27; Atlanta, Oct. 1, 2; Athens, 3; Augusta, 4; Savannah, 6, 7; Macon, 8; Rudgelia, Ala., 9; Columbus, Ga., 10, 11; Selma, Ala., 12; Montgomery, 14; Mobile, 16, 17.

Hasson Opera Co.: Johnstown, Pa., 25, 26, 27.

McCaull's Little Duke Co.: N. Y. City (Casino), August 9—indefinite season.

McCaull's Fatinitza Co.: Chicago, Sept. 8, three weeks; Philadelphia, 29—indefinite season.

Miss. Tiche: N. Y. City (Wallack's), 22, three weeks; Boston, Oct 13, week.

Matthews': N. Y. City, Nov. 3.

McGibeny Family: Dowagiac, Mich., 25; Buchanan, 26; La Porte, Ind., 27; Indianapolis, 29, week; Detroit, Oct. 6.

Nashville Students: Reed City, Mich., 25.

New York Opera Co.: Troy, N. Y., 26, 27; Pottsville, Pa., 29; Waverly, 30; Elmira, Oct. 1, 2; Syracuse, 3, 4; Rochester, 6, 7, 8.

Pappenheim-Fassett Opera Co.: San Francisco, Sept. 1, four weeks.

Rafael Joseffy: Denver, 24, 25, 26; Salt Lake, 29; San Francisco, Oct. 6.

Sieni Italian Opera Co.: San Francisco, 22, two weeks.

Wilbur Opera Co.: Hudson, N. Y., 24, 25; Danbury, Ct., 26, 27; Easton, Pa., 29, 30; Allentown, Oct. 1, 2, 3; Bethlehem, 4; Harleton, 6; Columbia, 7; York, 8, 9, 10; Harrisburg, 11; Williamsport, 13; Elmira, N., 14; Towanda, Pa., 15; Wilkesbarre, 16.

MINSTREL COMPANIES.

Bates': Newcastle, Pa., Oct. 2.

Barlow-Wilson: Montgomery, Ala., 25; Pensacola, 26; Mobile, 27; New Orleans, 29, week.

Callender's: Galveston, Texas, 27, 29; Lagrange, 30; Columbus, Oct. 2; San Antonio, 3, 4.

Col. Wagner's: Cedar Rapids, Ia., 26; Muscatine, 27; Iowa City, 29; Marshalltown, 30; Ottumwa, Oct. 2; Chariton, 3; Des Moines, 4, 5; Council Bluffs, 6.

Fulton Juvenile: Waxahatchie, Tex., 25; Dallas, 26, 27; Fort Worth, 29, 30; Denison, Oct. 1, 2; Sherman, 3, 4.

Gorton's: Bellaire, O., 25; Washington, Pa., 30; E. Liverpool, O., Oct. 1; Wellsville, 2; Barnesville, 3; Cambridge, 4.

Hi Henry's: Franklin, Pa., 25.

Haverly's Mastodons: Joplin, Mo., 25; Webb City, 26; Galena, Kas., 27; Parsons, 29; Burlington, 30.

Hyde and Behman's: Bay City, Mich., 25; Grand Rapids, 26, 27; Chicago, 28, week.

San Francisco: Elizabeth, N. J., 25; Poughkeepsie, 26; Newburg, 27; Rondout, 29.

Thatcher, Primrose and West's: Richmond, Ind., 25; Indianapolis, 26, 27; Dayton, O., 29; Lexington, Ky., 30; Frankfort, Oct. 1; Louisville, 2, 3, 4; Memphis, Tenn., 6, 7, 8; Nashville, 9, 10, 11; Birmingham, Ala., 13; Rome, Ga., 14; Atlanta, 15.

VARIETY COMPANIES.

American Four Co.: Baltimore, 22, week.

Big Four Co.: Grand Rapids, Mich., 24, 25, Adrian, 26; Detroit, 29, 30, Oct 1; Lansing, 2.

Bayliss' Bright Lights: Newark, N. J., 22, week; N. Y. City, 29, two weeks; Brooklyn, Oct. 13, week; Philadelphia, 20, two weeks.

Charles Fostelle: Montreal, Can., 22, week; Ottawa, 29, week; Toronto, Oct. 6, week; Paterson, N. J., 13, week.

Davenn's Co.: Brooklyn, 22, week; N. Y. City, 29, three weeks; Philadelphia, Oct. 20, week.

Harry Watson's Wonders: Ypsilanti, Mich., 24, 25, 26; Jackson, 27; Adrian, 29; Toledo, O., 30; Tiffin, Oct. 1; Findlay, 2, 3, 4; Detroit, 6, 7, 8; Ann Arbor, 9; Albion, 10; Battle Creek, 11.

Howard Atheneum Co.: Lowell, Mass., 22, 23; Lawrence, 26; Lynn, 27; Newport, 29, Chelsea, Mass., 30; Worcester, Oct. 1; New Bedford, 2; Pawtucket, 3; Fall River, 4; N. Y. City, 6, two weeks.

Ida Siddons' Bloomers: Toledo, O., 22, week.

Mack's Humpty Dumpty: Dayton, O., 22, week.

Mme. Stanley's Female Mastodons: Milwaukee, 22, week.

New Rentz-Santley Co.: Philadelphia, 22, week; Richmond, Va., 29, 30; Norfolk, Oct. 1; Petersburg, 2; Lynchburg, 3; Alexandria, 4; Baltimore, 6, week.

Pat Rooney's Co.: Canton, Mass., 25; Salem, 26; Marlborough, 27; Newburyport, 29.

Rentz-Santley Co.: Philadelphia, 22, week.

Tony Pastor's Co.: Pittsburg, 22, week; Philadelphia, 29, week; Brooklyn, Oct. 6, week.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: Joliet, Ill., 25; Ottawa, 26; Galesburg, Oct. 1; Monmouth, 2; Burlington, Ia., 3; Quincy, Ill., 4; St. Louis, 6, week.

Genaro-Vokes Bicycle Co.: Buffalo, 25, 26; Utica, 27; Watertown, 29.

Howarth's Hibernica: Montreal, 22, week.

Kellar-Cunard (Magic): N. Y. City, 22, week.

Professor George Bartholomew's Equine Paradox: Milford, Mass., 22, week; Haverhill, 29, week; Providence, Oct. 6, week; New Haven, 13, week; Orange, N. J., 20, week.

Professor Cromwell: Trenton, N. J., 24 to 27.

Tony Denier's Humpty Dumpty: Wilmington, N. C., 25; Charleston, S. C., 26, 27; Savannah, Ga., 29, 30; Macon, Oct. 1; Augusta, 2; Charlotte, 3; Spartanburg, 5; Athens, 6; Atlanta, 8, 9; Rome, 11.

Taylor's Cabalistic Wonders: Lewiston, Me., 21 to 27; Norway, 29 to Oct. 3.

CIRCUSES.

Adam Forepaugh's: Waterloo, Can., 25; St. Hyacinth, 27; Sherbrooke, 27; Greenfield, Mass., 29; Holyoke, 30; Springfield, Oct. 1; Worcester, 2; Woonsocket, R. I., 3; Providence, 4; Hartford, Ct., 6; New Britain, 7; Waterbury, 8; New Haven, 9; Bridgeport, 10; Danbury, 11—close.

Ryan Robbins': Hampton, Ia., 25.

Buffalo Bill Wild West Show: Cleveland, 26, 27; Youngstown, 29; Pittsburg, 30, week.

Barnum's: Council Bluffs, Ia., 25; Omaha, Neb., 26; Lincoln, 27; St. Joseph, Mo., 29; Atchison, Kas., 30; Leavenworth, Oct. 1; Topeka, 2; Kansas City, Mo., 3; Sedalia, 4; Mattoon, Ill., 6; Terre Haute, Ind., 7; Crawfordsville, 8; Lafayette, 9; Indianapolis, 10; Anderson, 11; Shelbyville, 13; New Albany, 14; Louisville, Ky., 15; Frankfort, 16; Lexington, 17; Maysville, 18; Xenia, 20, 21; Columbus, 22; Urbana, 23; Marion, 24; Ashland, 25; Ravenna, 27.

Burnett's Steamers, Ill., 25; Rochelle, 26; Monroe, 27; Canton, 29; Mason City, Ill., Oct. 4.

Cole's Circus, Cal., 22.

Dode's: Shelbyville, Tenn., 25; Winchester, 26; Fayetteville, 27; Chattanooga, 29; Knoxville, 30; Cleveland, Oct. 1, 2; Rome, 3; Atlanta, 4; Madison, 6; Athens, 7; Washington, 8; Augusta, 9; Waynesboro, 10; Savannah, 11; Jacksonville, Fla., 13.

Frank Robbins': Peoria, N. Y., 25; Northville, 26; Gloversville, 27; Rockford, 29.

Kenyon-Bidwell: Imlay, Mich., 25; Bancroft, 27; Charlotte, 28; Bellevue, 29; Marshall, 30; Albion, Oct. 1; Vicksburg, 2; Galesburg, 3; Galesburg City, 6.

Lent's Circus: Shickshinny, Pa., 25; Berwick, 26; Catasauqua, Oct. 1.

O'Brien's: Paris, N. Y., 25; Scipio, 26; Auburn, Oct. 4; Rochester, 6; Petersburg, Va., 27; Portsmouth, 29; Norfolk, 30; Suffolk, Oct. 1; Durham, 2; Raleigh, N. C., Oct. 3.

Sells' Brothers: Springfield, Mo., 25; Pierce City, 26; Fayetteville, Ark., 27; Van Buren, 29; Fort Smith, 30;

NEW YORK, September 15, 1884.

I beg to announce that I have purchased all the right, title and interest in JOHN C. FREUND'S NEW PLAY, in five acts, entitled

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SECOND WEEK OF A PRONOUNCED BRILLIANT SUCCESS.

JANAUSCHEK IN HER NEW PLAY MY LIFE

It may be said of the play that it is ingenious, and presents some of the best acting that has been seen for a long time. * * * The piece held the audience closely till the end of the fifth act.—*New York World, Sept. 22.*

Mme. Janauschek is unquestionably one of the few really great dramatic artists of her time. Janauschek's art was sufficient to keep the large audience seated until midnight.—*New York Times, Sept. 22.*

Mme. Janauschek was given a most cordial welcome when she made her first entrance in her new play, My Life, at the Fourteenth Street Theatre last night. The applause lasted several minutes before she had spoken a line. This was a grateful recognition of what she had done in the past to charm and interest New York audiences. But the applause which greeted her throughout the play was none the less hearty. This proved how the intervening years had not diminished her ability to please and fascinate. She was received after every act.—*New York Tribune, Sept. 22.*

Mme. Janauschek herself proved more than her genuine force in no sense diminished. In the comedy scenes of the third act in particular, where, as the actress, she has many comedic business to do, she is specially notable. Scenery and all the details were well taken care of. Janauschek's dresses were resplendent. The piece is strong.—*Journal, Sept. 22.*

When an actress can manage to hold a large and unusually brilliant audience for over three hours interested in her performance it is a striking proof of her dramatic genius.—*New York Telegram, Sept. 22.*

My Life will remain on the boards for years, a source of pleasure to theatre-goers, a machine to display Mme. Janauschek's remarkable abilities and a means of money making to the management. Such a piece of consummate dramatic skill, art and finish has never been seen on our boards.—*Daily News, Sept. 22.*

Mme. Janauschek's comedy was especially delightful, and her acting throughout was admirable.—*New York Truth, Sept. 22.*

The play was sumptuously set. Such handsome scenery has never been seen on the stage of this theatre.—*New York Star, Sept. 22.*

Janauschek acted with extraordinary brilliancy and power.—*Evening Post, Sept. 22.*

Mme. Janauschek was many times enthusiastically applauded.—*Commercial Advertiser, Sept. 22.*

If there are among accustomed theatre-goers any who doubt the supreme art of Mme. Janauschek and her absolute right to a place in the first rank, or a little ah ve the actresses currently accepted as in the first rank of the histrionic art to-day, they have only to see her in My Life to be convinced.—*Mail and Express, Sept. 22.*

Janauschek was received and encouraged with great cordiality by a large audience. * * * She is an actress of high rank in both power and versatility. From vigorous realism through gentle womanliness to dialect comicality she passed with the ease and precision of ample skill and long experience.—*New York Sun, Sept. 22.*

The adaptability of Mme. Janauschek was well illustrated by her artistic playing of a triple role.—*New York Dial, Sept. 22.*

Mme. Janauschek plays three characters most admirably—a French actress, blind woman and Mico. She at times wrought her audience to a high state of excitement by her intensity and moved them to tears by her pathos.—*New York Graphic, Sept. 22.*

My Life, now being performed by Mme. Janauschek at the Fourteenth Street Theatre, is a melodrama of intrigue. It is novel in its plot and very strong in its incidents and contrasts of character. It holds the attention of the audience and affords to Mme. Janauschek some extraordinary scenes, in which her marvellous versatility and her wide range of power are shown in rapid and striking succession.

It would be difficult to find another actress to-day who could pass as Mme. Janauschek does in this drama from the extreme of sombre and tenderness to the farthest verge of horrid, vivid humor, and fill the stage and hold the attention as she does in each contrasting delineation.

My Life is a most singular showing of the matured skill of a great actress. It is obviously built with that intention. It is superbly mounted and strongly cast. Everything in it is new, and Mme. Janauschek's dresses alone create a sensation nightly.—*New York Graphic, Sept. 20.*

My Life will serve Janauschek for a steady thing for two or three years to come.

The extravagance displayed in the matter of scenery is so novel that the public are amazed.—*New York Journal, Sept. 21.*

Three of its most prominent roles were magnificently portrayed by the greatest among living actresses.—*Sunday Mercury, Sept. 21.*

In this triple role Mme. Janauschek is seen as a grisette, the mistress of a ruffian; as a woman, who, in saving a child from the flames of a burning building, has lost her eyesight, but is noble and strong and loving in her affliction; of an actress, dissolute, imperious and without principle—a satanted, brazen, scheming demirep. To these characters so widely apart in nature she gives a strength and each in its turn a greatness, vitality and individuality which lifts them above and beyond all thought of the play itself.

She creates and imbues them with a memorable personality, a distinctness of color, habit and nature of which only an artiste of her genius, experience and thorough knowledge of stage craft is or can be capable.—*Sunday Dispatch, Sept. 21.*

The acting of Janauschek is pure acting—varied in character, enormous in its range and exquisite in its details. You have to take her first as the grisette. And here she makes the woman's protesting helplessness in the presence of a remorseless ruffianism absolutely pathetic.

But mark how different is this animal instinct in the grisette—this unconscious maternity which tries to save the victim and shield the child—from the being cast, intelligent tenderness and authority of the poor blind Leben, whose great soul is groping in darkness after the truth!

I do not remember ever to have seen a more delicate bit of expression than that when the blind woman, without saying a word, indicates that she can tell the color of the worsted she is using—by the touch alone.

I do not recall at this moment anything in recent melodrama like the ending of that second act, where the whole intensity of the situation hangs upon the swift importunity of this blind woman and her power to avert a sudden evil, of which she is in utter ignorance, simply by the depth and fervor of her appeal.

I know of no one who can put before us the soulless, reckless, flaunting Parisian actress of the *café chantant* as Janauschek does in the next act. * * * It is bravely and consummately done, and it is beset with exquisite touches of comedy, every one of which is a gem of character acting.—*Nym Crinkle in New York World, Sept. 21.*

Mme. Janauschek, the greatest actress of the age, plays the triple roles, Mico, Leben and Circe Encore, with a finish which could only come of inherent ability, close study and training in an excellent school. The sweetness of her blind woman and the devilishness of her French actress is a wonderful contrast. Her comedy acting as the latter causes nightly shouts of laughter. The piece is magnificently mounted, and the business is excellent.—*New York News, Sept. 21.*

A grand actress, and always works with such directness and earnestness that one cannot help admiring her.—*New York Truth, Sept. 21.*

Harry Miner's American Dramatic Directory.

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FROM THEATRES.—All Managers of Theatres who have not yet forwarded information will please send the following facts about their town and house: *Name of Town and State, Population of Town, Railroads, Name of Theatre or Hall, Name of Manager, Seating Capacity, Rental Per and Three Nights, Size of Stage, Size of Proscenium Opening, Height from Stage to Grooves, Height to Top of Rigging Loft, Depth Under Stage Traps, No. of Sets of Scenery, Name of Musical Director, Name of Scenic Artist, Name of Stage Carpenter, Number of Bill Posters, No. of Sheets he can Accommodate, Rates per Sheet, Name of Theatrical Teamster, Names of Daily Newspapers, Special Advertising Rates, Names of Weekly Papers, Day of Publication, Special Advertising Rates, Names of Hotels and their Special Rates to the Profession.* No charge for inserting this information.

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NOTICE.—Owing to the vast and unprecedented amount of matter which has been most cheerfully and promptly furnished, the original plans have had to be abandoned, and preparations made for a more extensive work and a larger edition. This will necessarily delay the publication of the Directory one or two weeks longer, and

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ENTITLED

A Parlor Match; or, Turning a Crank.

By CHARLES H. HOYT, the author of the Bunch of Keys and Rag Baby. Endorsed by the entire New York press as the funniest Farcical Comedy of the times.

READ WHAT THE LEADING PAPERS HAVE TO SAY:

New York Herald, Sept. 21.—A Parlor Match, or, Turning a Crank, by the author of A Bunch of Keys and A Rag Baby, drew an immense audience that packed Tony Pastor's Theatre. There are three acts in the piece and there is not a dull moment. The company is well drilled. Messrs. Evans and Hoey, as a book agent and collector for an auction room, are the principal actors in the cast, and are very comical. Miss Jennie Yeamans, Several specialties were introduced in the second act and the encores were frequent. A Parlor Match will certainly attract big houses.

New York Star, Sept. 21.—One of those farcical variety mixtures which are very popular just now with the public at large was performed at the little theatre of Mr. Pastor last evening under the title of A Parlor Match. The house was crowded to the doors and the spectators to all fond for almost incessant laughter in the comical situations of the piece and the eccentricities of the principal people engaged in portraying it. A Parlor Match is made up of the funny adventures of a tramp, Old Hoss, and a book agent, I. McCorker, who make it a business to gull a descendant of Captain Kidd and profit by his credulity. In the course of the piece they introduce a spiritual cabinet, from which a variety of spooks are conjured. The latest songs from popular comic operas and burlesques are rendered by several members of the troupe, and there is a disposition evinced by the leading characters to break into clog dances, breakdowns and jigs at frequent intervals, much to the delight of the audience. Messrs. Evans and Hoey personate the book fiend and the tramp very amusingly. The latter has remarkable gifts in the way of comic expression, and he plays a number of odd musical instruments, among others a hautboy and bassoon, with judicious effect. That both are prime favorites was shown by the cordiality which greeted their endeavors, and the quick manner in which the points of their touting were taken. Jennie Yeamans, in an esthetic gown and an Adah Rehan wig, sang and danced and capered in the quaint way that is her own. The other people acquitted themselves satisfactorily. Indeed, few parties of this kind contain better material. The screams of laughter heard in the theatre last night bespeak a prosperous run for the latest comic hit.

New York Truth, Sept. 21.—A Parlor Match is one of the most laughably absurd, rollicking and nonsensical of those indescribable sketches which of late years have become so popular. What is more, it is interpreted by a band of really clever people, and the audience which packed Tony Pastor's Theatre last night was kept in roaring merriment at the comical sayings and situations. Messrs. Evans and Hoey are the leading actors of the play, and sustain their characters admirably. Miss Jennie Yeamans, a talented soubrette, played the role of innocent child charmingly, and sang and danced until the gallery nearly went wild with delight. Miss Mattie Ferguson was very pretty, and not only looked her part and and played it well, but sang nicely. All the others, and especially M. Daniel Hart, did well. In short, A Parlor Match is undoubtedly a success.

New York World, Sept. 21.—A Parlor Match is from the fertile and fertilizing brain of Mr. Charles H. Hoyt, author of the Rag Baby and the Bunch of Keys, and it is, thanks to the cleverness of the people who enliven it, a much more entertaining piece than any that has preceded it. But it is made so by the ebullient humor and the acrobatic cleverness of Mr. Charles F. Evans, Mr. William Hoey and Miss Jennie Yeamans. These people are skilled farceurs, and they fill in the story with their rattling fun and their reckless personality. Mr. Hoey in a stouty character actor Mr. Evans in a light comedian of effusive and graceful manner, and Miss Yeamans, who has a great deal of ability to stretch work, is also a proficient with her feet. The idea of making a book agent the hero of a sketch is carried out with much merriment and many absurd devices. The other idea of introducing spiritualism and a cabinet is made satirical and convenient, for it affords the performers an excuse for their specialties.

The entertainment is a rattling one, and was last night the cause of the wildest merriment to a packed and overjoying audience at Tony Pastor's.

New York Sun, Sept. 21.—The play produced last evening at Tony Pastor's Theatre is entitled A Parlor Match, and its author is Mr. Charles H. Hoyt, who has done considerable work of the kind successfully. He devises a rapid succession of farcical situations, in which funny performers get the opportunity to do their comical best. In the present case his theme is spiritual materialization, which he utilizes by presenting a seance in which the players emerge from a cabinet to sing, dance and do various feats preparatory of laughter. Mr. Charles F. Evans and Mr. William Hoey, the principals, are extravagantly grotesque. Miss Jennie Yeamans is a talented and very original actress, as well as being a clever songstress and agile dancer.

Evening Telegram, Sept. 21.—A farcical comedy called A Parlor Match was produced last evening at Tony Pastor's Theatre for the first time in this city. The piece has been arranged as the entertainment specialties of Messrs. Evans and Hoey, who have for years been luminaries of the first magnitude in the farcical galaxy of song and dancedom. The entire effort of all the members of the cast was to keep the house in a state of convulsive merriment, and in this they were successful. Everything went with a dash and humorous change that left no time for reflection. Mr. Charles Evans gave an exaggerated and funny impersonation of a book agent, Mr. William Hoey, as a tramping tramp, or as he termed it, "collector for an auction room," displayed originality of humor which made him a great favorite with the public as an eccentric comedian. Miss Jennie Yeamans did some excellent dancing and singing.

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JANISCH.

ANTONIE JANISCH was born in Vienna thirty years ago. Her childhood was passed in poverty. She has herself told, in a little autobiography published in "The Dramaturgen" of the Imperial Court Theatre, how that girlhood, denied all the pleasure that usually brightens with promises the unfolding life of a young woman, was forced in upon itself by dreary surroundings; how at the age of seventeen she had grown, with all her aspirations and exquisite sensibilities, to regard her future with a mute despair.

The world now knows that it is out of such circumstances and such beginnings that it gets its geniuses.

Art everywhere owns poverty as its foster-mother, and genius reaches its radiant and crowned through a vale of tears.

This is especially so of histrionism and poetry.

Antonie Janisch learned to suffer and to feel before she learned to conquer.

And that mighty acquisition has touched her work with the royal pathos of the human heart.

At the age of seventeen, when bursting with noble desires and palpitating with an exquisite temperament for which fate showed no path in life, there came to her an old seamstress, whose name was Bianca, and who had formerly been an opera singer.

The friend proved to be her good angel. She understood the girl with a woman's intuition and sympathy.

She advised her to study for the stage.

"The mere idea," says Janisch, "frightened me. How could I, with my unfinished education, with my ignorance of art, and with all my perplexing troubles and cares, and my grinding poverty, become an actress?"

Destiny answered that question for her.

Bianca succeeded in awakening her interest. She brought her a one-act play. Together they studied it, and little by little the girl's mind opened to the glorious possibilities of art.

It was during these humble studies and rehearsals that the wife of a former court-player discovered her and immediately took her as a pupil.

Under her kind encouragement ambition conquered despair and enthusiasm kindled endeavor.

At the age of eighteen she had mastered the classic roles of Sappho, Iphigenia and Hero, and a few months later Director Strampfer had engaged her to appear in the part of the good fairy Topaze.

Here was the first step in the brilliant professional career of Janisch.

She has modestly left it in the obscurity of struggling youth. Her own words are: "The journals kindly shrouded this debut in silence."

Fortunately there is one witness who has left a record of it.

A contemporary critic thus writes: "Few there were in the theatre that night who saw with interest but without enthusiasm this exquisitely sensitive and beautiful girl, overborne by her own modesty and emotions in an unimportant role, who could know that in a few years she would snatch all the classic laurels and stand crowned by the fatherland as its greatest exponent of the German drama."

It was in this unpromising role that the celebrated Heinrich Laube saw her and was struck, as a poet is apt to be, by the subtle indications of genius and power that an audience overlooked.

"My child," said the director, "Heaven intended you to be a great actress. But neither you nor the world will ever know what Heaven's intentions are unless you start all over again. You declaim miserably with a charming voice, and with the soul of a poet you have the mannerisms of a peasant. Go and see Levinski! If you will obey him I will engage you for minor roles for the Burgtheatre!"

Under this kindly severity youthful enthusiasm was for the moment extinguished. With tears the girl went to Levinski and threw herself at his feet, "Instruct me," she cried.

"Get up," said Levinski; "I will both instruct you and make you. If what Laube says is true, you will live to instruct me!"

Here was prophecy and brevity. Alas! how seldom combined.

Janisch made her debut at the Burgtheatre as Melitta, in Sappho.

Her record of it in the autobiography already alluded to is a curious evidence of the extraordinary artistic sensibility of the woman. So exquisite were her apprehensions that they almost ruined her.

"When the time came," she says, "I would rather have vanished into the bowels of the earth than gone on. Like a culprit I crept into my dressing-room, and with a disheartening sense of my nothingness I stood upon the stage by the side of the great and glorious Madame Wolter, who was then in the zenith of her power, and who on that night celebrated one of her greatest triumphs. I was annihilated by the goddess. But two feelings had possession of me. One was a wild, uncontrollable admiration for the genius of Wolter, the other was a stupefying horror at my own littleness.

"In the surging victory of that night I was lost. The audience saw nothing and felt nothing but Wolter. When the curtain fell I fled abashed and heartbroken to my home and hid myself in my room."

It is out of this debasement that greatness springs.

The first criticism she received stung her back to new endeavor. It was from her sister, and was cruel with pity.

"My poor Antonie," she said, "you were so unhappy this evening that you carried yourself all crooked and bent!"

There is no doubt that the marvelous triumph of Wolter was the salvation and not the destruction of Janisch. It placed before her mind a possible goal. From that night she had one object to live for, and upon that her imagination fed and her hopes builded. It was to stand on that same stage as Wolter had done and win the same stage.

After this, five years of ceaseless study and work. Berlin was like a foreign city to her. There she went, and that great actress, Madame Frieb Blumauer, received her with open arms as a pupil.

"My dear," said this renowned godmother of German histrionism, after three months, "Heinrich Laube was right. You have everything but patience and insensibility."

Then we hear of the young aspirant at Hamburg, where she became the favorite pupil of Director Maurice, and where she won many local triumphs.

But her eye was steadily fixed on the Burgtheatre of Vienna, and at last the triumph came which was to make her known to the world.

At the end of five years the Baron Dingelstedt announced her at that house in Kleist's Kaetchen von Heilbron.

The record of this appearance is one of unequivocal and instant artistic triumph.

In saying this it should be remembered that the popular, no less than the critical voice of Germany, and especially Vienna, is not easily swayed by ordinary elements of attractiveness. The patrons of the Burgtheatre are the most exacting in the world. And there the debutante in German drama has to face the traditions, the records of genius and the accumulated philosophy and criticism that have been stored up since Goethe and Lessing and Schiller. The actress is judged by the most inexorable intellectual and theatric standards, for it is there that the best minds do not disdain to employ their faculties in the playhouse.

It is sufficient to say here that Madame Janisch was accepted not only as a dramatic genius, but as a worthy exponent of the classic art of Germany. As the heroine of that play, the effect produced was piquantly new so far as her personality was concerned. The naive and graceful girl, whose beauty all Suabia extolled, seemed to have stepped out of literature into realization when she came on, and in her burning, ingenuous love for the Count there was, as the critics said, a revelation of tenderness and feminin delicacy that was new to the German stage.

In this respect there is no doubt Madame Janisch cut clean away from many of the academic traditions of the German stage. Her personality no less than her method had the suave warmth and something of the *dissevoltura* of Italian blood. Her voice had a soft southern cadence in it that touched the heavy German declamation with new color, and the mobile and subtle beauty of her face, with the flexible and confluent grace of her action, seemed to overrun the limitations of tradition and furnish new charms.

But it was less this than the fact that she possessed the intellectual and creative power to add new meanings and fresh beauties to the text, and deeper significances and tenderer feelings to the impersonation, that won the approval of Germany.

From this point her professional career is part of the history of the modern German stage. To reproduce even in brief the critical opinions of Germany would be to make a volume.

In one year she identified herself with the classic dramas of the world, and was acknowledged as one of the greatest artists of Germany.

Not alone had she mastered Goethe, Lessing and Schiller, and given new glory to Kotzebue and Giacometti, but she had touched Shakspeare with a new deftness and brought the later genius of Sardou before the people of Vienna.

With a measureless versatility and an exhaustless repertoire, she stood in 1873 the acknowledged mistress of her art. Germany rang with her praise. She was at once the queen of the theatre and the empress of the social circle.

It was at this time that the Count Arco, a member of one of the noblest and richest families of Bavaria, smitten with her beauty and her talents, succeeded in winning her affection.

They were married in 1873 with extraordinary social honors, and set out upon one of the most brilliant wedding trips of which there is any record. Egypt was then, under the Viceroy Ismael Pasha, the favorite resort of tourists, and the Count and his brilliant wife were received with royal honors. During the year that they remained in the South the Countess won a series of brilliant social triumphs. Cairo was at that time crowded with English, French and American people of distinction, drawn there by the liberality and splendor of the Viceroy's *regime*, and the genius of Janisch became known to them all.

Later, when the Countess set out on a homeward trip, her progress was a continuous triumphal march. Berlin, Hamburg, Dresden, Munich, vied with each other in doing her honor, and even St. Petersburg threw itself at her feet.

This extraordinary tour ended with her reappearance at Vienna, where she was received with open arms and where she remained until the time of her departure for America, the premiere not only of the Royal Court Theatre, but of the German stage.

* * * * * * *

In March, 1884, Madame Janisch came to America with no intention of playing. Two of her warmest admirers and sincerest friends, Mme. Christine Nilsson and Mme. Modjeska, were here, and they welcomed her enthusiastically.

When it was discovered that she was in New York, a profound sensation was created among the Germans, and Director Amberg, of the Thalia Theatre, overcoming every objection, insisted that she should gratify her countrymen by appearing for one night at the Thalia. When Mmes. Nilsson and Modjeska added their importunities to his, she consented.

So great was the impression produced by her performance of Kaetchen von Heilbron that she was immediately overwhelmed with the most brilliant offers of engagement.

At first she absolutely refused; for, as she said, she had come to America for rest and recreation. It was not until some months later that Mr. H. J. Sargent succeeded in effecting an engagement with her for an American tour. And here again it is probable that the voice of Modjeska was influential in determining this question.

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The Countess Arco will therefore present herself to the New York public, at the New Park Theatre, Monday evening, Sept. 29, commencing what promises to be one of the most notable series of artistic triumphs that the American stage has seen.

This is reasonably assured in advance, if it be true that the American public are interested in what is greatest and noblest in the drama.

Madame Janisch's position on the contemporay stage a unequivocal. She stands at the head of her profession is a genius and an artist. The literature of her own country is full of her.

PRINCIPAL POINTS OF THE 1884-85 AMERICAN TOUR.

NEW PARK THEATRE, NEW YORK, SEPTEMBER 29, FOUR WEEKS.

Walnut Street Theatre, Philadelphia, Nov. 3, two weeks; Albaugh's Opera House, Washington, D. C., Nov. 17, one week; Academy of Music, Baltimore, Nov. 24, one week; W. T. Powell's Virginia Circuit, Dec. 1, one week; Park Theatre, Brooklyn, Dec. 15, one week; Masonic Temple Theatre, Louisville, Dec. 22, one week; George A. Dickson's Indiana Circuit, Dec. 29, one week; Hooley's Theatre, Chicago, Jan. 5, one week; Olympic Theatre, St. Louis, Jan. 12, one week; Havlin's Theatre, Cincinnati, Jan. 19, one week Opera House, Pittsburg, Feb. 2, one week; Park Theatre, Boston, Feb. 9, one week.

Under the Managerial direction of Mr. H. J. SARGENT.